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UNIVERSITY MUSICAL ENCYCLOPEDIA

UNIVERSITY DICTIONARY OF MUSIC *and* MUSICIANS

VOLUME I.

A

to

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NEW YORK

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STOKES' ENCYCLOPEDIA

OF

MUSIC AND MUSICIANS

REVISED AND ENLARGED EDITION

COVERING THE ENTIRE PERIOD OF MUSICAL HISTORY
FROM THE EARLIEST TIMES TO THE
SEASON OF 1909–10

BY

L. J. DE BEKKER

VOLUME I

NEW YORK
FREDERICK A. STOKES COMPANY
PUBLISHERS

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PREFACE

TO

STOKES' ENCYCLOPÆDIA OF MUSIC AND MUSICIANS

THIS book is intended to be a record of fact and not of opinion. It is a reference book to which one may turn for adequate information on any matter connected with music or musicians. It is comprehensive, containing a wider variety and, it is believed, a greater number of topics than any other musical reference work. It includes, for example, definitions of musical terms simply expressed; biographies of all musicians worthy of remembrance; explanations of the theory of music, without technicalities; the stories of all the important operas, beside all the matters usually included in musical encyclopædias. Because of the fact that English-speaking people hear opera in every tongue but their own, the author has made a point of narrating as fully as possible stories of all operas which are generally sung or which are likely to become popular. In this respect the work has unusual value for the layman. Since special stress is laid on achievement, complete lists of the works of the great composers are given. Even in the notes about obscure musicians the titles of some works are included. A list of books for further reading is given at the end of every important article.

American and English musicians, so often neglected in works of this kind, are given their due proportion of space. Respect for the old masters of established reputation has not interfered with just treatment of the younger generation of French and Italians. For the first time in an English reference work special

articles are devoted to great national schools such as the Madrid and St. Petersburg Conservatories.

In many matters the author has been compelled to compare, weigh, and analyze all opinions entitled to respect. Wherever he regards a fact as definitely settled he states it without discussion, but where it is impossible to reconcile divergent views he has presented both sides of the question. He has treated every subject in the light of the latest research, presenting material about many subjects not heretofore treated in an encyclopædia of music. It is hoped, therefore, that the work is thoroughly up to date for all purposes.

In order to include hundreds of new subjects while giving adequate treatment to the usual topics, it has been necessary to adopt some method of condensation. Abbreviations have been employed and such useless verbiage as "the time and place of his death are a matter of dispute" has been eliminated. In biographical accounts the name of the person is invariably followed by an active verb leading into that person's achievements. If the dates or other facts are unknown, they are omitted without comment.

This book was written to meet the necessities of students and lovers of music, but it is hoped that professional musicians may find it helpful by reason of its simplicity, compactness, and thorough system of cross-referencing.

Although no work of this kind can be wholly free from error, it is hoped that the efforts that have been made to insure accuracy of statement have been successful. The publishers will welcome the coöperation of all who detect errors, and will be most grateful for corrections or addenda that will make this encyclopædia more accurate and complete.

THE PUBLISHERS.

TABLE OF ABBREVIATIONS

Add. — Address.
Aug. — August.
b. — Born.
Bar. — Baritone.
Bro. — Brother.
Bros. — Brothers.
Co. — Company.
Con. — Contralto.
d. — Died.
D.D. — Doctor of Divinity.
Dec. — December.
Dr. — Doctor of Music.
Eng. — England or English.
Feb. — February.
Fr. — French.
Ger. — German.
Gr. — Greek.
Heb. — Hebrew.
Hon. — Honourable.
It. — Italian.
Jan. — January.
Jr. — Junior.
L. — Latin.
LL.D. — Doctor of Laws.
m. — Married.
M. — Monsieur.
Mez. — Mezzo.
Mlle. — Mademoiselle.
Mme. — Madame.
No. — Number.
Nov. — November.
Oct. — October.
Op. — Opus.
Ph.D. — Doctor of Philosophy.
Port. — Portuguese.
Prof. — Professor.
Rev. — Reverend.
Russ. — Russian.
Sp. — Spanish.
Ten. — Tenor.
Treb. — Treble.

The customary abbreviations are employed for the names of all American States. In the notation of pitch here employed c′ is "Middle C"; c the octave below; C the octave below that; c″ the octave above "Middle C," etc. Operas and other compositions are referred to as Bohème, Traviata, Pagliacci, Pipe of Desire, the articles La, I, Der, The, etc., being omitted.

ENCYCLOPEDIA

OF

MUSIC AND MUSICIANS

A became the sixth tone of the natural key of C upon the adoption of the modern SCALE in the 16th century and, in International or French PITCH, a' is produced by 435 vibrations per second at the temperature of 59° Fahrenheit. A is likewise the name of the major key having three sharps and of the minor key relative to C. One string is tuned to A in all instruments of the viol family; one clarinet is set in A; hence all instruments in the orchestra are attuned to A, usually sounded by the oboe.

Aaron first introduced Gregorian chant into Germany. A Scotch monk, he became abbot of St. Martin's, Cologne; d. 1052.

Aaron or **Aron (Pietro)** was first to abandon Latin for the vernacular in writing on counterpoint and musical history; established a music school in Rome under the patronage of Leo X, 1516. His works are listed in "Musik Literatur," Becker, Leipsic, 1836. B. in Florence; canon of Rimini; d. 1533.

Abaco (Baron) composed for 'cello, on which he was a noted amateur performer. B. at Verona; one composition is dated 1748.

Abaco (Evaristo Felice dell') composed many concertos and sonatas for strings, published in Amsterdam; served Max Emanuel, Elector of Bavaria, as violinist and concertmeister. B. at Verona, 1675; d. in Munich, July 12, 1742.

Abacus. Diagram showing notes on the keyboard; **Et Palmulae,** machinery for striking keys of the ancient polyplectrum; **Harmonicus,** the disposition of an instrument's keyboard and pedals.

A Ballâta. *It.* In ballad style.

Abat-voix. *Fr.* A voice reflector or sounding board.

A Battuta. *It.* "With the beat." Indicates a return to strict time.

Abbacchioto. *It.* With melancholy expression.

Abbâ-Cornaglia (Pietro) composed operas and church music. B. Alessandria, Piedmont, 1851; d. 1894.

Abbadare. *It.* To take care.

Abbadia (Natale) composed masses, motets, a vesper service, and operas. B. Genoa, Mar. 11, 1792.

Abbadia (Luigia) sang mez. rôles with such success that Donizetti wrote "Maria Padilla" expressly for her; taught in Milan. B. Genoa, 1821, daughter of Natale.

Abbandonarsi. *It.* With abandonment.

Abbandone, Abbandono, con. *It.* With self-abandonment; despondingly.

Abbandonevolmente. *It.* With fury, violently.

Abbassamento. *It.* Lowering; **Di Voce,** of the voice; **Di Mano,** of the hand in downward beat.

Abbatini (Antonio Maria) served as chapelmaster at St. John Lateran and other Roman churches; assisted Kircher in his "MUSURGIA"; com-

posed the opera "Del Male in Bene"; published four books of Psalms, three of masses, etc., but declined proposition of Urban VIII to supersede Palestrina by rewriting the hymnal. B. Tiferno, 1605; d. 1677.

Abbé (Joseph Barnabe de St. Sevin) published eight works of sonatas and trios for violin; played violin at the Comedie française and Opéra from 1739 to 1762. B. Agen, France, June 11, 1727, son of Philippe; d. near Charenton, 1787.

Abbé (Philippe and Pierre de St. Sevin) were famous 'cellists at the Opéra, Paris, 18th century, having been music masters previously at the parish church, Agen. Exquisite playing of Pierre is said to have caused the abandonment of the viol da gamba for the 'cello as an orchestral instrument.

Abbellimenti. *It.* Agremens, florid ornaments indicated by a sign.

Abbellire. *It.* To overload a melody with ornament.

Abbellitura. *It.* Embellishment.

Abbey (John) built organs of improved construction for many French churches; left business to his sons, E. and J. Abbey. B. in England, Dec. 22, 1785; d. Versailles, Feb. 19, 1859.

Abbott (Bessie) made her debut at the Opéra, Paris, 1902. B. in America; sop. Metropolitan Opera, New York, 1908.

Abbott (Emma) sang leading rôles in her own opera company throughout United States; declined to sing "Traviata" on moral grounds. B. Chicago, 1850; d. 1888.

Abbreviamenti. *It.* ABBREVIATIONS.

Abbreviations are employed in music for terms of expression, as dim. for diminuendo, f. for forte; as arbitrary signs, such as two dots on either side of an oblique line for repetition of a group of notes; or as numerals, which serve as shorthand symbols for various chords in figured bass.

A-B-C-IDIREN. *Ger.* Exercises in which names of notes replace words.

Abd el Kadir (Ben Isa) wrote on the history and theory of music, and collected Arabian songs, 14th century.

Abegg Variations were written by Schumann in compliment to Meta Abegg, on a theme formed of notes contained in her last name.

Abeille (Johann Christian Ludwig) composed "Amor und Psyche," "Peter und Annchen," an Ash Wednesday Hymn, songs, harpsichord concertos and trios; was successively concertmeister, organist, and music director to the Duke of Würtemberg during 50 years. B. Bayreuth, Feb. 20, 1761; d. 1832.

Abel. Thomas Augustine Arne's oratorio, performed in London, 1755, proved a failure, although containing a beautiful "Hymn of Eve."

Abel (Clamor Heinrich) published dance music for strings, "Erstlinge Musikalischer Blumen," reprinted as "Drei Opera Musica"; musician to Elector of Hanover. B. in Westphalia about 1650.

Abel (Karl Friedrich) first made Haydn's symphonies known in England through concerts he directed with John Christian Bach; wrote symphonies, sonatas, etc., once highly popular; the last of great viol da gamba performers. He studied under Johann Sebastian Bach at the Thomas School, Leipsic; played 10 years in the Dresden court orchestra; made London debut, April 5, 1759, in programme of his own works; became court musician to Queen Charlotte. B. Cöthen, Germany, 1725; d. in London, June 22, 1787. **Leopold August** composed six violin concertos; conducted and played violin at several German courts. B. Cöthen, Germany, 1720, brother of KARL FRIEDRICH.

Abel (Louis) wrote an excellent violin method; conducted the Munich court orchestra. B. in Thuringia, 1835; d. Munich, Aug. 13, 1895.

Abela (Karl Gottlob) promoted the study of song in German public schools; published collections of part songs; became cantor of St. Mary's, Halle, 1825. B. Borna, Germany, April 29, 1803; d. Halle, 1841.

Abela (Don Placido) composed church music and played the organ. B. Syracuse, 1814; prior of Monte Cassino; d. July 6, 1876.

Abell (John) won fame as a contra ten. and lute player; published "A Collection of Songs in Several Languages," dedicated to William III, of England, and "A Collection of Songs in English." Educated in the Chapel Royal, favourite of Charles II and James II; dismissed as a Papist after the Revolution of 1688, he wandered through Europe, supporting himself by his art; returned to London in Queen Anne's reign, gaining honours on the lyric stage. B. in England about 1660.

Abencérages. Cherubini's three-act opera to French book by Jouy, was first performed at the Opéra, Paris, before Napoleon, April 6, 1813. It deals with the destruction of that celebrated princely family by order of the sovereign of Granada.

Abendglocke. *Ger.* Curfew.

Abendlied. *Ger.* Evening song.

Abendmusik. *Ger.* Evening music.

Abendständchen. *Ger.* Serenade.

A Bene Placito. *It.* At pleasure.

Abenhamet e Zoraide. Giuseppe Niccolini's opera to Italian text, dealing with the destruction of the Abencérages, was first presented at Milan, 1805.

Abenheim (Joseph) directed Stuttgart royal orchestra, 1854 to 1888; composed for voice, piano, and orchestra. B. Worms, 1804.

Abert (Johann Josef) composed many German operas, including "Anna von Landskron," "Koenig Enzio," "Astorga," "Ekkehard," "Die Almahaden"; a symphony in C minor, etc.; became chapelmaster at Stuttgart, 1867. B. Kochowitz, Sept. 21, 1832.

Abgehen. *Ger.* To retire.

Abgesang. *Ger.* Refrain.

Abgestossen. *Ger.* Staccato, detached.

Abblasen. *Ger.* To sound a trumpet call.

Abkürzen. *Ger.* To shorten.

Abkürzung. *Ger.* Abridgment.

Abnehmend. *Ger.* Diminishing.

Abos (Geronimo) taught Aprile and other famous singers; composed seven masses and other church music, and the operas "La Pupilla e'l Tutore," "La Serva Padrona," "Ifigenia in Aulide," "Artaserse," "Adriano," "Tito Manlio," "Creso," etc. B. Malta, about 1708; d. Naples, 1786.

Abraham's Opfer. Peter Joseph von Lindpaintner's oratorio, first sung at Stuttgart, 1821, won its composer a gold medal from Queen Victoria.

Abram (John) composed "Jerusalem," a cantata; "Widow of Nain," an oratorio, etc.; officiated as organist in many English churches. B. Margate, Aug. 7, 1840.

Abrams (Theodosia, Harriet, and Eliza) sang in concerts and opera in London from 1775 to 1790. The eldest, Harriet, who composed many popular songs, made her Drury Lane debut in an opera by her teacher, Dr. Arne, when only 15. B. 1760.

Abrányi (Kornel) founded the first music journal in Hungarian, 1866; promoted and taught in National Music Academy, Pesth. B. 1822.

Abrégé. *Fr.* Abridgment.

Abréger. *Fr.* To shorten; TRACKER.

Abruptio. *It.* Sudden pause; breaking off.

Absatz. *Ger.* Cadence.

Abschieds (Farewell) Symphonie. Composed by Haydn, 1772, was successful in obtaining leave of absence for his musicians, which had been refused by Prince Esterhazy. One by one the instruments are silenced, and at the first performance, each musician, on reaching the end of his part, extinguished his lamp, and silently left the concert room.

Abschnitt. *Ger.* Section.

Absetzen. *Ger.* Striking two keys in succession with the same finger.

Absolute. Music is so called which does not pretend to descriptive or illustrative qualities, as distinguished from "PROGRAMME" music, or opera.

Abstammen. *Ger.* To be derived from.

Abstufung. *Ger.* Shading.

Abt (Alfred) conducted at German theatres and opera houses. B. Brunswick, 1855, son of Franz; d. Geneva, April 29, 1888.

Abt (Franz) composed "When the

Swallows Homeward Fly," and more than 300 other songs; achieved great success as chorus conductor; visited the United States in 1872, the guest of singing societies, conducted jointly with Gilmore. Educated at the Thomas School, Leipsic; made chapelmaster in 1855 by the Duke of Brunswick; pensioned, 1881. B. Eilenburg, Dec. 22, 1819; d. Wiesbaden, Mar. 31, 1885.

Abtonen. *Ger.* Off key.

Abu Hassan. C. M. von Weber's comic operetta to German text by Hiemer, was first presented at Munich, June 4, 1811; later in French, Italian, and English versions. The story, taken from the "Arabian Nights," relates how Abu Hassan and Fatima, his wife, feign death to extort money from Haroun al Raschid and Zobeide.

Abyngdon (Henry) remembered as the friend of Sir Thomas More, who wrote his epitaph; was organist and cantor of Wells Cathedral from Nov. 24, 1447, until his death, Sept. 1, 1497.

Abwechselnd. *Ger.* Alternating, as from one organ manual to another.

Abweichung. *Ger.* Variant.

Abzug. *Ger.* To lift bow or finger, or slide with the finger.

Académie de Musique exercised a profound influence upon French music from its establishment, 1669, by letters patent from Louis XIV, its purpose being "to present in public opera and drama with music, and in French verse." Abbé Perrin, Robert Cambert, and the Marquis de Sourdéac were the founders. From the days of Lully, Rameau, and Gluck, the institution has fostered the growth of lyric drama. It always received a subsidy from the government. The various SUBSIDIZED THEATRES of Paris, etc., are described in their modern aspect under that title.

Académie Spirituelle. *Fr.* Concert of sacred music.

Academy of Ancient Music organized in London, 1710, by amateurs and professionals for practice and study and the establishment of a library, was disbanded in 1792. While under direction of Dr. Pepusch the choirs of St. Paul's and the Chapel Royal sang at its concerts.

Academy of Music means, properly speaking, an organization of music teachers and performers, such as the ROYAL ACADEMY, instituted in London, 1824.

Academy of Music (Brooklyn) completed in 1908 at a cost of $1,200,000, raised by popular subscription, replaces the older building destroyed by fire where the Thomas concerts, operas, etc., had been given. It includes a large and well-appointed stage with all modern accessories for opera and drama, a symphony hall, and a smaller auditorium for chamber concerts.

Academy of Music (New York) was built for operatic and concert purposes, which it admirably fulfilled until superseded by the Metropolitan Opera House. The first structure, opened in 1854, burned in 1866, but was rebuilt 1867.

Academy of Vocal Music merged into the King's Concerts of Ancient Music after 1731, was formed in London by Dr. Pepusch, Gates, King, Green, Gaillard, and Wesley, and gave subscription concerts. Bononcini, Geminiani, and other distinguished musicians were members, although Handel does not appear to have been.

A or Alla Capella. *It.* "In church style," sung without accompaniment; also used for ALLA BREVE.

A Capriccio. *It.* At the performer's fancy.

Acathistus. *Gr.* Hymn to the Virgin sung in the Greek Church during Lent.

Accademia. *It.* Academies for the cultivation of the arts and sciences which had their birth in the Italian renaissance were of great service in diffusing knowledge. The earliest devoted exclusively to music were founded in Bologna, 1482, and in Milan, 1484.

Accarezzevole. *It.* Flatteringly.

Accarezzevolmente. *It.* Caressingly.

Accelerando or Accelerato. *It.* Increase the speed.

Accent is the regularly recurring special stress by which rhythm is defined. Normally the primary accent is given the first note to the right of the bar. In common time there is a secondary or sub-accent to the third beat, while in compound time lighter accents are given the first of each group of notes. These normal, grammatical, or metrical accents may be reversed, producing what is called SYNCOPATION, a device to which Beethoven often resorted. Stress for poetic or rhetorical effect is given by expression signs or by the words sforzando or tenuto, or by binding an unaccented to an accented chord.

Accentor. Leader of a chorus.

Accentuare. *It.* To accent.

Accentuation. Emphasizing certain notes.

Accentus Ecclesiasticus. *L.* The system by which singers chanting church music governed the inflexions of their voices on reaching commas, semicolons, colons, periods, question marks, etc., in unnoted service books. There were seven of these accents: immutabilis, medius, gravis, acutus, moderatus, interrogativus, and finalis, each having its proper inflexion, though usage differed in various places.

Accessisten. *Ger.* Volunteer choir singers.

Accessory Movements. Organ parts not directly connected with pipes.

Acciaccatura. *It.* Short appogiatura; ornament obtained by striking the note next below that carrying the melody, instantly releasing it, and sustaining only the melodic note.

Accidentals are the sharps, flats, and naturals employed to raise, lower, or restore a tone independently of the signature, or sharps and flats grouped after the clef to indicate the key.

Accolade. *Fr.* Brace connecting several staves of a score.

Accommodare. *It.* Attuning one instrument to accord with another.

Accompagnamento. *It.* Accompaniment.

Accompagnement. *Fr.* Accompaniment.

Accompaniment. Part or parts added to the principal or solo passage to enrich or sustain it, or to a concerted piece. Those styled "ad libitum" may be wholly omitted at discretion. Those called "obbligato" must be performed.

Accompanist. One who plays accompaniments.

Accoppiato. *It.* Coupled.

Accord. *Fr.* The notes to which an instrument is tuned; a chord.

Accord à l'Ouvert. *Fr.* Open strings.

Accord de Sixte Ajoutée. *Fr.* Chord of the Added Sixth.

Accordamento. *It.* In tune.

Accordanza. *It.* In tune.

Accordando. *It.* Tuning.

Accordare. *It.* To tune.

Accordato. *It.* Tuned.

Accordatura. *It.* Accord.

Accorder. *Fr.* To tune.

Accordeur. *Fr.* Tuner.

Accordion. A fine reed musical instrument invented by Damian of Vienna, 1829, consisting of a bellows with metal tongues operated by buttons played with either hand, and latterly capable of the chromatic scale. The principle has been applied to the concertina and harmonium.

Accordo. *It.* Accord; harmony.

Accordoir. *Fr.* Tuning key.

Accresciuto. *It.* Augmented.

Acetabulum. *L.* Instrument of percussion anciently made of earthenware and struck with a rod.

Achromatic. Opposed to chromatic.

Achtelnote. *Ger.* Quaver.

Achtelpause. *Ger.* Quaver rest.

A Chula. *Port.* Dance resembling the fandango.

Ach Gott vom Himmel. Luther's hymn, a paraphrase on Psalm xi, published in 1524, retains great popularity in Germany, where it is still sung to the melody as given in the Erfurdt Enchiridion. Mozart makes use of that chorale in the finale to the second act of his "Magic Flute."

Acis and Galatea. Handel's pastoral opera or masque, to text by Gay with lyrics by Dryden, Pope, and Hughes, was probably composed at Cannons in 1720, and first performed

there the following year. In 1788 Mozart rescored the work for Van Swieten.

A Cinque. *Fr.* In five parts.

Acoustics is the science which deals with sound and the laws which govern it. When a tuning fork is struck the vibrations of its prongs may be seen and felt. Corresponding vibrations or sound waves are set up in the air, by which they are communicated to the ear, which in turn conveys the sensation of sound to the brain. If the fork be struck violently the AMPLITUDE of VIBRATION and consequently the intensity of the sound will be greater than if struck gently, but until the vibrating prongs have returned to rest the sound waves set in motion will be periodic and of uniform length. If the fork indicate a′ of French or International pitch, these sound waves will be propagated at the rate of 435 per second. The essential of sound, by which we have come to mean musical tone as distinguished from mere noise, is regularity of vibration, and whether the sound wave is set in motion by an elastic string as when open A is sounded on the violin; by a reed, as when A is intoned on the oboe; by an enclosed column of air, as in the case of an organ pipe; a given number of vibrations per second will always produce a tone of the same pitch. The quality of a given tone sounded by various instruments or voices shows wonderful variety, however, due the fact that, in addition to the principal tone sounded, which alone is audible under ordinary circumstances, higher and softer tones appropriately called "overtones" or "upper partials" are almost invariably produced, blending with the principal tone and modifying its quality. Thus when an open string is set in vibration it produces a principal tone, high or low, in proportion to its length, size, and tension, but the string divides itself into several vibrating segments, separated by nodes or spots of minimum vibration, and these segments vibrating twice, four, or six times as rapidly as the entire string, produce the harmonics called overtones. Such open pipe instruments as the flute give overtones in the ratios of 1, 2, 3, and 4. The overtones of a closed pipe are in the ratio 1, 3, 5, 7, and this ratio governs in the case of clarinets, which are closed at one end by the mouthpiece. The complete series of overtones are given by brass instruments, and the tones are further modified in quality by the form of the tube, the bell, etc. Computation of the number of vibrations required for a given tone has been made simple and certain by the toothed wheel and the siren, and it has been established that, to the average human ear, appreciation of pitch begins with vibrations of from eight to 32 per second, and ends with 40,000 vibrations per second. The octave of any tone may be obtained by doubling the number of vibrations by which it is produced. Other proportions need not be given here because, with this exception, in equal TEMPERAMENT (whereby the octave is divided into twelve nearly equal semitones) there are no true intervals. In theory the intensity of sound diminishes with the inverse square of the distance from its source, but this loss of the volume of tone is counteracted by the use of sounding boards and resonators. Volume of tone in musical instruments is often magnified in the same manner. A violin string in vibration sounds faint in itself, but the vibrations are communicated to the belly of the instrument by the bridge, and to the back by the sounding board, and the tone is thus made louder. Sound waves travel in air at the rate of 1090 feet per second at 32 F. and between one and two feet faster per second with every additional degree of warmth. They traverse water at the rate of 1435 feet per second, iron at the rate of 5030 feet per second. They may be reflected as light waves are, producing the phenomena of echoes and whispering galleries.

Act. Natural division in the drama was effected by the Greek chorus, but in the time of Horace the Act had come to be one of five divisions of a play, each more or less complete, and with its own climax. Wagner favoured

a three-act division in opera, the number generally adhered to in German and Italian operas. There are usually five acts to French classic operas. Instances of one- and two-act operas are to be found, however, in every national school.

Acte de Cadence. *Fr.* Chords introducing a cadence.

Action. Mechanism affecting strings, pipes, or stops of an instrument, and operated by the keyboard.

Actinophone. An instrument producing sound from actinic rays.

Act Music. Cantatas composed for special occasions at Oxford by professors of music, to words by professors of poetry.

Acton (J. B.) composed vocal music and taught. B. Manchester, 1863.

Act Tune. Light music played between acts in the theatre.

Acuité. *Fr.* Acuteness.

Acuta. *It.* Sharp.

Acuta. *L.* Shrill pitched organ stop.

Acuta. Accent employed in Greek notation.

Acutae Claves. *L.* Tones between a and A.

Acuteness. Tones having a larger number of vibrations are called acute as distinguished from those having less, which are called grave.

Adagietto. *It.* Slightly faster than adagio; a diminutive adagio.

Adagio. *It.* Very slow; gives name to movements of symphonies, etc.; **Assai** or **Di Molto**, extremely slow; **Cantabile**, in singing style; **Patetico**, with pathos; **Pesante**, weightily; **Sostenuto**, in a sustained manner.

Adam (Adolphe Charles) composed the POSTILION OF LONGJUMEAU, the NUREMBURG DOLL, and other comic operas highly successful in their day, taught composition at the Conservatoire, collaborated with his teacher Boieldieu in his DAME BLANCHE, lost a fortune in attempting to establish a Theatre National, composed delightful ballet music, but failed in grand opera. Born in Paris, July 24, 1803, son of LOUIS, a piano teacher at the Conservatoire, he was only permitted to take lessons on promising his father never to write for the stage. He studied organ with Benoist, counterpoint with Eler and Reicha; but so far was he from keeping his early promise that he engaged as triangle player at the Gymnase in order to master the technique of the stage. It was at Boieldieu's suggestion that he devoted himself to comic opera. "Pierre et Catherine," his operetta, was produced at the Opéra Comique, 1829, and the next year, "Danilowa." Other works speedily followed, including "Le Châlet," "Le Brasseur de Preston," "Le Roi d'Yvetot," "Cagliostro," "Richard en Palestine," and the ballets "Faust," "La jolie fille de Gand," and "Giselle." Adam's failure as manager may have been due to the Revolution of 1848, which broke out less than a year after his opening. Five years of his life were manfully given to paying debts incurred in this disaster, and during this period he wrote reviews and stories for the newspapers. He became a member of the Institute in 1844, was made professor at the Conservatoire, 1849, died May 3, 1856.

Adam (Louis) taught Kalkbrenner, the Hérolds, Le Moine, Chaulieu, his own son Charles Adolphe, while professor at the Paris Conservatoire, wrote "Méthode de Doigté" and "Méthode Nouvelle pour le Piano"; was a distinguished pianist, though self taught. B. Müttersholz, Alsace, Dec. 3, 1758; d. Paris, April 11, 1848.

Adam (de Fulda) composed motets, and in 1490 wrote a tract published in "Scriptores eccles. de Mus. Sacr." (Gerbert von Hornan), wherein he praises Guilielmus Dufay as the first to compose in formal style. B. 1450; Franconian monk.

Adam (de la Hale) wrote "Le jeu de la feuillée," performed at Arras, France, 1262, and "Le jeu de Robin et Marion," performed at Naples, 1285, now regarded as the earliest types of comic opera. The last named work, revived at Arras in June, 1896, at the fêtes in honour of his memory, has been lately published with a modern accom-

paniment for the songs. In 1872 Adam's entire works were republished by Coussemaker, including a number of chansons of which he had written both words and music. Destined for the church, Adam was drawn away for a time by a pretty girl named Marie, but in 1263 he took the habit in Douai, where he doubtless remained until 1282, when he accompanied the French army sent against Naples. B. Arras, 1230; d. Naples, 1288.

Adamberger (Valentin) sang ten. and acquired fame as a vocal teacher, and was the friend and adviser of Mozart, who wrote the rôle of Belmonte for him. B. Munich, July 6, 1743; d. Vienna, Aug. 24, 1804.

Adami da Bolsena (Andrea) wrote a history of the Papal chapel, "Osservazioni per ben regolare il Coro dei Cantori della Cappella Pontificia." B. Bolsena, Italy, Oct., 1663; d. Rome, July 22, 1742.

Adamowski (Joseph) plays 'cello in quartet organized by his brother Timothée. B. Warsaw; joined Boston Symphony Orchestra; m. Antoinette Szumowska; add. Boston. **Timothée** organized the Adamowski String Quartet in Boston, 1888, came to America as solo violinist to Clara Louise Kellogg, 1879, later toured with own company, played with Boston Symphony Orchestra, teaches New England Conservatory, and composes. B. Warsaw, March 24, 1858; add. Boston.

Adams (Thomas) composed church music; organist Carlisle Chapel, Lambeth. B. London, Sept. 5, 1785; d. Sept. 15, 1858.

Adcock (James) published "The Rudiments of Singing" and many glees; master of Choristers, King's College, Cambridge. B. Eton, Eng., July 29, 1778; d. April 30, 1860.

Addison (John) composed music to "The Sleeping Beauty" and other light operas; played 'cello and double-bass; taught singing. B. Eng., 1766; d. Jan. 30, 1844.

Additato. *It.* With fingering added.

Additional Accompaniments have been written for much of the music of the older masters because they often here resorted to figured bass, and to keep pace with changes in the orchestra.

Additional Keys are those employed to enlarge an instrument's original compass.

Addolorato. *It.* Sadly.

A Demi Jeu. *Fr.* Half the instrument's capacity in volume.

A Deux Mains. *Fr.* For two hands.

A Deux Temps. *Fr.* Common time.

Adiaphonon, invented in 1820 by Schuster, of Vienna, is a piano with metal bars instead of strings, which remain permanently in tune.

Adirato. *It.* Angrily.

Adjunct Notes. AUXILIARIES.

Adler (Guido) became professor of music, University of Vienna, 1898, succeeding Hanslick; edited Froberger anew, 1903; editor-in-chief "Denkmäler der Tonkunst in Oesterreich" since 1894. B. Eibenschütz, Moravia, Nov. 1, 1855; add. Vienna.

Adlgasser (Anton Cajetan) was attached to Salzburg Cathedral, celebrated as organist and contrapuntist. B. Inzell, Bavaria, April 3, 1728; d. Dec. 21, 1777.

Ad Libitum. *L.* At pleasure.

Adlung (Jacob) wrote valuable books on the organ, which instrument he played and taught. B. Bindersleben, Erfurt, Jan. 14, 1699; d. July 5, 1762.

Adolfati (Andrea) composed much church music and many operas, "La Clemenza di Tito," "L'Artaserse," etc., and conducted in Venice and Genoa. B. Venice, 1711.

Adornamento. *It.* Adornment or grace.

Ad Placitum. *L.* Free part added to strict canon.

Adrien or **Andrien (Martin Joseph "l'ainé")** sang bass at the Paris Opéra from 1785 to 1804, and composed "Hymn à la Victoire," etc., chorusmaster at the Opéra and teacher. B. Liège, May 26, 1767; d. Nov. 19, 1824. His brother published collection of songs in Paris about 1802, and Ferdinand, a second brother, composed songs and, from 1798 to 1800, was choirmaster at the Opéra.

A Due. *It.* Indicates on a score where two parts for voices or instruments are on one stave they sound in unison. A division is indicated by the term DIVISI; **Corde**, for two strings; **Stromenti**, two instruments; **Voci**, two voices.

A Dur. *Ger.* A major.

Aelsters (Georges Jacques) wrote much church music, including "Miserere," still used; directed at St. Martin's, Ghent, fifty years. B. Ghent, 1770; d. April 11, 1849.

Aengstlich. *Ger.* Timidly.

Aeolian Harp first described in Kircher's Musurgia; is an instrument acted on by the wind, hence named for Aeolus, the wind god, possibly invented by Kircher. Six or more strings are attached to a shallow wooden box to give resonance, passed over bridges and tuned in unison, and these, set in vibration by air currents passing over them, give the tones of an open string with its harmonics or overtones, shifting with the pressure, and of wonderfully sweet, pure quality.

Aeolian Mode was fifth in the series of MODES of the GREGORIAN system.

Aeolian Organ is one equipped with the mechanical device for automatic playing on the principle of the PIANOLA, in which the performer largely controls expression and tempo and stops. The keys are operated through the action of a bellows attachment and by means of rolls of paper with perforations for the notes.

Aeolina or **Mouth Organ** or mouth harmonica, invented by Messrs. Wheatstone, 1829, consists of metal plates enclosing free reeds; a favourite musical toy with children in all countries.

Aeolodion or **Aeolodicon**, invented probably by Eschenbach of Hamburg, is an instrument of the harmonium family in which the tone is produced from steel springs. First known about 1800, it has been variously modified as Aeolomelodicon and Choraleon, but though useful for accompanying the voice, has become obsolete.

Aerts (Egidius) played and taught flute at the Brussels Conservatory; composed for orchestra and flute. B. Boom, near Antwerp, Mar. 1, 1822; d. Brussels, June 9, 1853.

Aequisonae Voces. *L.* Tones and their octaves or super octaves.

Aevia. An abbreviation by elision of consonants of Alleluia much used in ancient church music.

Affabile. *It.* Affable.

Affannato. *It.* Distressingly.

Affannosamente. Restlessly.

Affannoso. *It.* Sadly.

Affetto, con. *It.* With affection.

Affettuoso. *It.* With feeling.

Affinity. Relative connection, as between keys of affinity.

Affilard, l' (Michel) wrote a valuable work on sight singing, and sang ten. at the court of Louis XIV for a quarter of a century beginning 1683.

Affizione, con. *It.* With affliction.

Affrettando. *It.* Hurrying, with excitement.

A Fofa. *Port.* Portuguese dance like the FANDANGO.

Afranio (Canon) invented the bassoon, according to best authorities. B. Pavia, Canon of Ferrara, 16th century.

Africaine. Giacomo Meyerbeer's opera in five acts to text by E. Scribe is one of the latest of that master's works, not having been completed until the year of his death, although begun 1838, and was first performed April 28, 1865, at the Académie, Paris. The protagonist of the work, which is pseudo-historic, is Vasco da Gama, the Portuguese navigator. The curtain rises on the royal council chamber in Lisbon. Donna Inez, who loves Vasco, has been called by her father, Admiral Diego, to hear that her hand had been promised Don Pedro, a counsellor of the king's; and when she has been told that Vasco has perished at sea, she hurries away, with Anna, her maid, just as the council assembles. Vasco unexpectedly appears before the council, describes the wreck at the Cape of Storms, which he alone survived, and begs for a ship in which to continue his explorations. Selika and Nelusko, slaves he has purchased in Africa, are produced as evidence of unknown countries; but they refuse to answer questions; Vasco quarrels with the Grand Inquisitore,

and is thrown into the prison of the Inquisition, his slaves with him. Selika, a queen in her own country, is loved by Nelusko, who tries to kill Vasco but is prevented by Selika. She then tells the explorer how her island home can be reached. As Vasco expresses his gratitude, Don Pedro and Inez enter with his pardon. Diego is commissioned to make the exploration Vasco has planned, and the promise of Inez to become his wife was the condition of Vasco's pardon. Inez suspects that Vasco loves Selika, and to prove her suspicion unfounded he presents Selika to her. Nelusko undertakes to serve Don Pedro as pilot, and thus in the third act most of the characters are assembled in the cabin of a ship. Don Alvar warns Pedro that Nelusko is planning treachery, but the warning is not regarded. A typhoon arises. Nelusko turns the vessel toward his native coast, but just then a strange vessel is sighted. Vasco, who has hurried after the fleet commanded by Pedro, knowing the danger of the spot, comes aboard to warn his enemy of his peril, hoping to save Inez. Pedro orders his unfortunate rival to be tied to a mast and shot. Selika threatens unless Vasco's life is spared to kill Inez, but she is overpowered. Just then the tempest breaks, and before they have recovered from the panic it occasions the vessel is overrun by savages. They recognize their queen in Selika, and are restrained with difficulty from murdering the entire crew. The coronation of Selika takes place in the fourth act. The Brahmins demand the lives of the strangers, but to save Vasco, Selika swears he is her husband, a statement which Nelusko, who loves her more than he hates Vasco, confirms. Vasco vows eternal fidelity to her, but hearing the voice of Inez, whom he believed dead, betrays his love for the queen's rival. In the last act Selika has determined to put Inez to death, but relents on learning how she loves Vasco, and directs Nelusko to put Inez and Vasco aboard a ship and send them home. Unable to survive the absence of the man she adores, Selika watches the ship sail away from beneath the shade of the deadly Manzanilla tree, and as Nelusko comes to her she dies, and her faithful servant dies with her. The original cast was: Selika, Marie Saxe, sop.; Inez, Marie Batte, sop.; Anna, con.; Vasco, Naudin, ten.; Nelusko, Faure, bass; Don Pedro, Belval, bass; Don Diego, bass; Don Alvar, bass; High Priest, Obin, bass; Grand Inquisitore, bass. The principal musical numbers are: Act I: "Del Tago sponde addio," Inez; "Tu che la terra adora," and "Ribelle, insolente," chorus; Act II: "In grembo a me" (slumber song), Selika; "Tranquillo e gia," Vasco; "Figlia dei Re," Nelusko; finale, sextet; Act III: "Adamastor, re dell' onde profondo," Nelusko; Act IV: "O Paradiso," Vasco; "Dove son," Vasco and Selika; Act V: "Da qui io vedo il mar," "O tempio sontuoso," "O douce extase," Selika.

Afzelius (Arvid August) collected valuable material regarding Swedish national music, edited "Svenska Folkvisor" with Geijer, and wrote historical notes to "Afsked af Svenska Folksharpan." B. Enköping, May 6, 1785; d. Sept. 25, 1871.

Agazzari (Agostino) wrote on musical reforms demanded by Council of Trent; composed masses and madrigals; chapelmaster Sienna Cathedral. B. Dec. 2, 1578, Sienna; d. April 10, 1640.

Agevole. *It.* With agility.

Agevolezza, con. *It.* Lightly.

Aggraver la Fugue. *Fr.* Augmenting the subject fugue.

Agilità, con. *It.* With agility.

Agilité. *Fr.* Perform with lightness and freedom.

Agilmente. *It.* In lively style.

Agitato. *It.* Restless, agitated.

Agitazione, con. *It.* With agitation.

Agnesi (Louis Ferdinand Leopold) composed the opera "Harold le Norman" and, on its failure, distinguished himself as bass singer in opera and oratorio. B. at Erpent, Namur, July 17, 1833 (real name Agniez); d. London, Feb. 2, 1875.

Agnesi (Maria Theresa) composed five operas, several cantatas, and much

piano music. B. Milan, 1724, sister of Maria Gaetana; d. 1780.

Agnus Dei. *L.* "Lamb of God," is part of the music of the MASS.

Agostini (Ludovico) wrote music and words of madrigals and other vocal works; chapelmaster to the Duke of Este. B. Ferrara, 1534; d. Sept. 20, 1590.

Agoge. *Gr.* Term applied to writing melody by the Greeks, and relating to the succession and pitch of the tones; **Rhythmica,** succession of tones in melody as to rhythm and accent.

Agostini (Paolo) composed church music, directed at the Vatican Chapel; played organ at many Roman churches. B. Valerano, 1593; d. Rome, Sept. 1629.

Agostini (Pietro Simone) composed operas, cantatas, and oratorios; chapelmaster to the Duke of Parma. B. Rome, 1650.

Agramonte (Emilio) taught vocal music, lectured, composed a "Stabat Mater." B. Puerto Principe, Cuba, Nov. 28, 1844; educated in Europe; add. since 1868, New York.

Agrell (Johann Joachim) composed concertos and sonatas; court musician at Cassel and conductor at Nuremberg. B. Löth, Sweden, Feb. 1, 1701; d. Nuremberg, Jan. 19, 1765.

A Grand Choeur. *Fr.* For grand chorus.

A Grand Orchestre. *Fr.* For grand orchestra.

Agrémens. *Fr.* Grace notes, trills, turns, and other embellishments indicated by small notes or signs.

Agricola (Alexander) composed church music, much of which is still in manuscript; symphonist to King Philip of Spain. B. Belgium, 1446; d. Valladolid, 1506.

Agricola (George Ludwig) composed "Musikalische Nebenstunden"; chapelmaster at Gotha. B. Grossen-Furra, Thuringia, Oct. 25, 1643; d. Gotha, Feb. 20, 1676.

Agricola (Johann) composed three collections of motets, taught in Erfurt Gymnasium. B. Nuremburg, 1570.

Agricola (Johann Friedrich) composed for Frederic the Great of Prussia, whose music he arranged; studied under Sebastian Bach; wrote on musical science and æsthetics. B. Jan. 4, 1720, Dobitz, Saxony; d. Berlin, Dec. 1, 1774.

Agricola (Martin) wrote important books on musical science and concerning the conflict between the old and modern systems of notation; sang and taught in Magdeburg's first Protestant school. B. 1500, Sorau, Lower Silesia; d. June 10, 1556, Magdeburg.

Agricola (Wolfgang Christoph) composed motets and masses and "Fasciculus Musicalis," 17th century.

Agthe (Carl Christian) composed six operas, songs, and sonatas; played organ. B. Hettstädt, 1762; d. Ballenstedt, Nov. 27, 1797.

Agthe (W. J. Albrecht) taught music in Berlin and other cities, numbering Kullak among his pupils. B. Ballenstedt, April 14, 1790; son of Carl Christian; d. Berlin, Oct. 8, 1873.

Aguado (Dionisio) wrote an excellent method for guitar and much music for that instrument, on which he was a virtuoso. B. Madrid, April 8, 1784; pupil of Garcia; d. Dec. 20, 1849, Madrid.

Aguilera de Heredia (Sebastian) composed Magnificats for from four to eight voices still sung in Spanish churches; directed music at Saragossa Cathedral. Spanish monk, 17th century.

Agujari (Lucrezia), called "La Bastardina" or "Bastardella," possessed the extraordinary range of three octaves from middle C, sang in opera with great success, winning high praise from Mozart, and at the Pantheon concerts, receiving $500 for two songs when in her prime, "the highest price for the highest tones" of her generation. B. Ferrara, 1743, studied under Abbé Lambertini; debut, Florence, 1764; married Colla, the composer, 1780; d. May 18, 1783, Parma.

Ahle (Johann Rudolph) composed church music, the hymn "Liebster Jesu wir sind hier" still popular in Thuringian Protestant churches; wrote a successful book on singing. B. Mühl-

hausen, Dec. 24, 1625; d. July 8, 1673. **Johann Georg** composed hymns and was poet laureate to Emperor Leopold I. B. 1650; son of JOHANN RUDOLPH; d. Dec. 2, 1706.

Ahlstroem (Olof) edited collection of Swedish folk music, composed and played organ. B. Aug. 14, 1756, Sweden; d. Aug. 11, 1835.

Ahna, de (Heinrich Karl Hermann) led the Berlin royal orchestra, taught in the Hochschule and played second violin in Joachim quartet. B. June 22, 1835, Vienna; d. Nov. 1, 1892, Berlin.

Ahna, de (Eleanora) sang mez. sop. rôles at Berlin opera. B. Jan. 8, 1838; d. May 10, 1865.

Aiblinger (Johann Caspar) failed with his only opera, "Rodrigo e Chimene," but composed church music still popular with Catholics of southern Germany; conducted Munich opera, 1823; collected ancient classic music, now in Munich Bibliothek. B. Feb. 23, 1779, Wasserburg, Bavaria; d. May 6, 1867.

Aichinger (Gregor) composed church music in the Venetian style. B. 1565; entered the Church, studied in Rome; d. Jan. 21, 1628.

Aïda. Giuseppe Verdi's four-act opera to words by Antonio Ghislanzoni was composed at the request of the Khedive of Egypt and first performed during the festivities attending the opening of the Suez Canal at the Cairo Opera House, Dec. 24, 1871, and the following year at Milan. The scene is laid in Memphis and Thebes in the time of the Pharaohs. Ramfis, High Priest of Isis, tells Radames, the Egyptian general, that the Ethiopians have again broken into revolt, at which the soldier rejoices, for he hopes to lead the army to victory and thus claim as reward Aïda, an Ethiopian captive who has become the companion of Amneris, daughter of Egypt's king. A messenger announces that the Ethiopians are led by their king Amonasro, Ramfis declares that Isis has chosen Radames to defend the country, and the young general is taken to the temple to receive the consecrated arms and invoke the goddess' blessing. In the next act Amneris, by pretending that Radames has been killed in battle, forces Aïda to confess her love, but as she threatens vengeance, the army is heard returning in triumph. As the victors are welcomed, Aïda recognizes among the captives Amonasro, her father, and Ethiopia's king. Amonasro warns her not to betray his rank, and, despite the clamour for their death, Radames obtains Pharaoh's promise that all the prisoners shall live, though Amonasro is to remain in captivity with Aïda. Pharaoh announces that he will reward Radames by giving him Amneris. In the third act, Amonasro, having discovered the mutual love of Radames and Aïda, forces her to learn from Radames the plan of his next campaign. When he has done this, Amonasro discovers himself, and urges Radames to have recourse to flight, the only outcome of the dilemma into which he has been drawn. Radames agrees, but Amneris, who has been praying for the love of Radames in a nearby temple, surprises them, and, although Amonasro and Aïda escape, Radames remains captive to the High Priest. In the final act Radames has been condemned as a traitor, to be burned alive, but Amneris offers to save him if he will renounce Aïda. He refuses, and the scene changes so as to represent not only the hall of judgment, but the vault beneath the altar in which Radames is to be immured. Aïda has managed to hide herself in a recess of the vault, and together she and Radames bid farewell to life. In the temple above, the priests are chanting, priestesses are dancing the sacred rites, and Amneris, who had repented of her jealousy and tried to save Radames when it was too late, utters a prayer for his eternal happiness. The best known musical numbers are: Act I: "Ah Celeste Aïda," Radames, ten.; "Retorna vincitor" and "Numi, pieta," Aïda, sop.; Act II: "Alla pompa," Amneris, con., and Aïda; "Questa assisa," Amonasro, bar.; "Gloria all' Egitto," tutti; Act III: "O cieli azzurri," Aïda; "Rivedrò le foreste," Amonasro; "Fuggiam gli ardori,"

Aïda; Act IV: "Chi ti salva," Amneris, "Ohimè morir mi sento," Amneris; "O terra addio," Radames and Aïda.

Aigu. *Fr.* Shrill, acute.

Aimon (Pamphile Leopold François) composed "Michel et Christine," performed with great success in 1821, six other operas, much chamber music; conducted Marseilles theatre orchestra at 17. B. L'Isle, near Avignon, Oct. 4, 1779; d. Feb. 2, 1866, Paris.

Air. Melody or tune.

Ais. *Ger.* A sharp.

A'Kempis (Nicholas) composed three books of symphonies and played organ at Ste. Gudule's church, Brussels, 1628.

Akeroyde (Samuel) composed many popular English songs, 17th century.

Akkord. *Ger.* Chord.

A la. *Fr.* In the manner of.

Al, All', Alla. *It.* In the manner of.

Ala (Giovanni Battista) played organ in Milan churches and composed operas and sacred music. B. Monza, 1580; d. 1612.

Alabiev (Alexander Nicolavich) composed "The Nightingale," nearly 100 songs, vaudevilles. B. Aug. 30, 1802, Moscow; d. 1852.

Alard (Delphin) wrote an excellent "Violin School"; succeeded Baillot as professor of violin at the Paris Conservatoire, 1843; was among the foremost virtuosi of his day. B. Bayonne, Mar. 8, 1815; d. Paris, Feb. 22, 1888.

Alamoth. *Heb.* Biblical music term occurring in Psalm lxviii, and of unknown meaning.

Alarum, All 'Arm. *It.* A call to arms.

Albani (Mathias) made violins modelled on those of Stainer, whose pupil he was. B. Botzen, 1621; d. Botzen, 1673. **Mathias** made violins, the best of which nearly equal those of the Amatis, with whom he studied after a long apprenticeship with MATHIAS, his father. B. Botzen; d. Rome.

Albani (Marie L. C. E. Lajeunesse) sang sop. in opera and oratorio with very great success, her rôles varying from Lucia to Isolde. B. Nov. 1, 1850, Chambly, near Montreal, sang in Cathedral, Albany, N. Y., studied with Duprez, Paris, Lamperti, Milan; debut in "Sonnambula" at Messina, 1870, under name Albani, suggested by Lamberti; m. Ernest Gye, 1878; add. London.

Albeniz (Isaac) wrote "The Magic Opal," comic opera, 1893, "Enrico Clifford" and "Pepita Jimenez," performed at Barcelona, 1894 and 1895; played piano. B. May 29, 1861, Comprodon, Spain. D. 1909, Cambo.

Albeniz (Pedro) conducted music at Cathedrals of San Sebastian and Logrono; wrote church music and book of solfeggi. B. Biscay, 1755; entered the Church; d. 1821.

Albeniz (Pedro) wrote piano method in use at Madrid Conservatoire, 70 piano compositions, and songs; secretary to the Queen of Spain, 1847. B. Logrono, April 14, 1795; d. Madrid, April 12, 1855.

Albergati (Count Pirro Capacelli) composed operas, church and instrumental music, while in service of Emperor Leopold I. B. Bologna, 1663; d. 1735.

Albert (Heinrich), "Father of the German Lied," was poet, organist, and composer, and aided in establishing German opera, although his "Comödien Musik," as well as the "Daphne," composed by his uncle, H. Schütz, regarded as the earliest German operas, are both lost. First trained in music by Schütz, he became a pupil of Stobäus in later life. "Gott des Himmels und der Erden" is one of the many hymns still sung for which he wrote both words and music, and his secular songs, published under royal and imperial patronage, were widely circulated. B. Lobenstein, Saxony, June 28, 1604; d. Oct. 6, 1651, Königsberg.

Albert (Prince) used the influence of his position as consort to Queen Victoria to advance the cause of music in every way; composed songs, church music, and an opera; directed the Ancient Concerts; introduced many great works to England, among them Schubert's symphony in C, and Wag-

ner's "Lohengrin." B. Rosenau, Coburg, Aug. 26, 1819; m. Feb. 10, 1840; d. Dec. 14, 1861.

Albert, d' (Charles Louis Napoleon) composed dance music, was ballet master at Covent Garden, and taught dancing. B. Feb. 25, 1809; son of a French cavalry captain; d. London, May 26, 1886. **Eugène Francis Charles** composed "Der Rubin," 1893; "Ghismonda," 1895; "Gernot," 1897; "Die Abreise," 1898; a symphony, cantatas, overtures, piano concertos, and chamber music; in earlier life was regarded as one of the greatest of pianists. Son of CHARLES LOUIS NAPOLEON, b. Glasgow, April 10, 1864; young d'Albert studied first with his father, then with Pauer, Stainer, Prout, and Sullivan, completing his technical training under Liszt. In 1892 he married Teresa Carreno, but they were divorced in 1895, the year in which d'Albert accepted the post of chapelmaster at Weimar. D'Albert has since married Hermine Fink, the singer. "Tragabaldas," or "The Borrowed Husband," produced at Hamburg, Dec. 3, 1907, his comic opera, was a flat failure. "Tiefland," or "The Lowland," a serious work of the realistic school, was a distinct success in Berlin later in the season, and was repeated in Dresden, etc. In the summer of 1908 d'Albert began an Indian opera to be called "Izeyl."

Albertazzi (Emma) sang con. at Madrid, Paris, Milan, and London. B. May 1, 1814; maiden name Howson; m. at 17; d. Sept. 25, 1847.

Alberti Bass. An accompaniment of broken chords or arpeggios so called from its reputed inventor, DOMENICO ALBERTI.

Alberti (Domenico) played piano, sang; employed the bass formula named for him; pupil of Lotti. B. Venice, 1707; d. Formio, 1740.

Alboni (Marietta) Rossini's only pupil, became the greatest con. singer of the last century. B. Cesena, Romagna, Mar. 10, 1823; debut at La Scala, Milan, 1843; m. Count A. Pepoli, 1854, afterwards residing in Paris; d. June 23, 1894.

Albrechtsberger (Johann Georg) taught Beethoven, Hummel, Weigl, Eybler, Mosel, and Seyfried; court organist and director at St. Stephen's, Vienna; composed and wrote on theory. B. Feb. 3, 1736, Klosterneuburg, near Vienna; d. Vienna, Mar. 7, 1809.

Albumblatt. *Ger.* Album piece.

Alceste. Christoph Willibald Gluck's three-act opera to book by Calzabigi was first performed Dec. 16, 1767, at Vienna. The "Epître Dédicatoire," in which Gluck explains his convictions regarding operatic form, is contained in this work, which may be said to mark the beginning of the revolution against degenerate Italian form. The work was given in Paris in 1776, and was revived in that city in 1861, Mme. Pauline Viardot singing the leading rôle.

Alchymist. Ludwig Spohr's opera to text by Pfeiffer, founded on a Spanish tale by Washington Irving, was first performed at Cassel in honour of the Elector's birthday, July 28, 1830.

Alcock (John) composed vocal, harpsichord, and church music; organist and chorusmaster, Lichfield Cathedral. B. April 11, 1715, London; d. Lichfield, 1806. **John** composed songs and anthems; church organist. B. 1740; son of JOHN; d. Mar. 30, 1791.

Alday (Paul) wrote popular violin music, on which instrument he was an expert performer; founded music school in Dublin. B. 1764, pupil of Viotti; d. Dublin, 1835. An elder brother, b. 1763, wrote a useful method for violin, played both mandolin and violin, and established a music business in Lyons. Their father, b. in Perpignan, 1737, was a mandolin player of note.

Aldrich (Henry) composed church music and collected large musical library bequeathed to Christ Church, Oxford, of which he was Dean. B. 1647; d. Jan. 19, 1710.

Aldrich (Richard) wrote music reviews for the New York Times, prepared volume on Schumann and edited

series of musical biographies, contributed to magazines. B. Providence, R. I., July 31, 1863; graduated from Harvard; studied under J. K. Paine; critic Providence Journal; associate critic New York Tribune; collaborator with H. E. Krehbiel in "History of the Philharmonic Society"; add. New York City.

Aldrovandini (Giuseppe Antonio Vincenzo) composed 11 operas and "Armonia Sacra"; member Bologna Philharmonic Academy and chapelmaster to Duke of Mantua. B. Bologna, 1673.

Alembert, d' (Jean Le Rond) wrote on acoustics and musical topics. B. Paris, Nov. 16, 1717; d. Paris, 1783.

Alessandro (Romano) called "della Viola" because of his skill on that instrument; composed madrigals, songs. B. Rome about 1530.

Alexander Balus. George Frederick Handel's oratorio to words by Dr. Morell was first performed at Covent Garden, London, Mar. 9, 1748. An autograph note on the work states that it was begun June 1, 1747, fully scored to the end of the second part, June 24, and completed July 4 of the same year. It was the composer's thirteenth oratorio, and the next after "Judas Maccabaeus."

Alexander (Johann or Joseph) wrote "Anweisung für das Violoncell," a method for the instrument on which he was a virtuoso. B. 1770, Duisburg; d. 1822.

Alexander's Feast. George Frederick Handel's setting of Dryden's poem was completed Jan. 17, 1736, added to by Newburgh Hamilton, and first performed Feb. 19, 1736, at Covent Garden, London. Mozart rescored the work.

Alfieri (Pietro) taught Gregorian music at the English College, Rome; wrote on plain song and polyphony; collected polyphonic music of the great masters. B. Rome, June 29, 1801; entered the Church (Camaldulian); d. June 12, 1863.

Al Fine. *It.* "To the end."

Alfonso und Estrella. Franz Schubert's three-act opera to book by F. von Schober; first performed at Weimar, June 24, 1854; was completed Feb. 27, 1822. The overture has been played as the prelude to "Rosamunde."

Alford (John) published his translation of Le Roy's work on the lute, London, 1568.

Algarotti (Count Francesco) wrote a work pointing out defects in opera and describing an ideal theatre (1755) prophetic of Bayreuth. B. Venice, Dec. 11, 1712; d. Pisa, May 3, 1764.

Aliani (Francesco) wrote three books of duets for 'cellos, taught and played 'cello. B. Piacenza, 1820.

Ali Baba. Luigi Cherubini's opera, first produced July 22, 1833, at the Grand Opéra, Paris; was built up in part from his "Faniska" and "Achille" with a new overture to libretto adapted from his "Koukourgi."

Aliprandi (Bernardo) composed operas; directed Munich court orchestra. B. Tuscany about 1710. Bernardo composed for and played 'cello. Son of BERNARDO.

Aliquot Tones. Overtones or harmonics.

À Livre Ouvert. *Fr.* At sight.

Alkan (Charles Henry Valentin Morhange) played and composed etudes and caprices for piano and taught. B. Paris, Nov. 30, 1813; d. Mar. 29, 1888.

Alla Breve. *It.* Quick common time, also called A CAPELLA from having been employed in ancient church music.

Allacci (Leone) published "Dramaturgia" in Rome, 1666, which contains names of all Italian operas to that date. B. Chios, 1586; custodian Vatican Library; d. Jan. 19, 1669.

Alla Caccia. *It.* Hunting style.

Alla Camera. *It.* Like chamber music.

Alla Capella. *It.* A CAPELLA.

Alla Diritta. *It.* With direct intervals.

Alla Hanacca. *It.* Like a polonaise.

Alla Marcia. *It.* March style.

Alla Mente. *It.* Obsolete harmonic system of thirds and fifths, based on plain song.

Alla Militare. *It.* Military style.

Alla Moderna. *It.* In modern manner.

All' Antico. *It.* "In ancient style."

Alla Russo. *It.* Russian style.

Allargando. *It.* Increased volume and dignity with decrease in time.

Alla Scozzese. *It.* Scotch style.

Alla Siciliana. *It.* Sicilian style.

Alla Zoppa. *It.* SYNCOPATED.

Allegranti (Maddelena) sang sop. in opera and oratorio from debut, Venice, 1771 to 1799.

Allegramente. *It.* Gaily.

Allegrettino. *It.* Slower than allegretto.

Allegretto. *It.* Slower than allegro but faster than andante.

Allegri (Gregorio) composed a famous Miserere for the Sistine Chapel, where he was a singer. B. 1580, Rome; entered the Church; d. Feb. 18, 1652.

Allegro. *It.* "Cheerful." Quick tempo between andante and presto, generally modified by other musical terms.

Alleluia. *L.* Latin form of Hebrew Hallelujah, which means "Praise ye the Lord."

Allemande. *Fr.* Slow dance in common time popular in France from the reign of Louis XIV to that of Napoleon; movement in early suites and sonatas; the Deutscher Tanz in triple time; a German folk dance in 2–4 time.

Allen (Henry Robinson) composed "The Maid of Athens" and other popular ballads; sang bass opera rôles with success. B. Cork, 1809; d. Nov. 27, 1876.

Allentamento. *It.* Slowing down.

Allentato. *It.* Retarding.

Al Loco. *It.* Cancels direction to play an octave higher or lower.

Allison (Richard) composed a version of Psalms for four voices with accompaniment (1599), part songs, taught music in London during Elizabeth's reign.

Allison (Robert) sang in Chapel Royal, Eng., for twenty years, giving way to Humphrey Bache, Feb. 8, 1609.

Allonger l'Archet. *Fr.* Lengthening the bow stroke.

All 'Ottava. *It.* Indicates music to be performed an octave higher or lower than written.

All 'Unisono. *It.* In unison.

Almahide. The first opera to be sung in England wholly in Italian (Jan., 1710), anonymous, but in Bononcini's style; was performed the year of Handel's arrival in London, at the Haymarket.

Almenräder (Karl) improved and played bassoon, for which he also composed. B. Oct. 3, 1786, Ronsdorf, near Düsseldorf; d. Sept. 14, 1843.

Alpenhorn or **Alphorn** used by Swiss and other mountaineers; is constructed of wood and bark and gives only the tube's open tones and harmonics.

Alphabet. The letters used in music as they occur in the natural scale are C, D, E, F, G, A, B. The oldest harps and shepherd pipes are believed to have had seven tones, to which the Greeks gave the names of letters, A being the lowest. Greek notation became highly complicated with the development of the MODES and Pope Gregory the Great changed church notation, again employing the first seven letters, indicating the lower octave by capitals, and the upper by small letters. Notes were gradually added to the lower A, and when the modern SCALE was adopted in the 16th century, the lowest tone had become C instead of A. In addition, Germans use H for B natural, B for B flat.

Al Rigore di Tempo. *It.* In strict time.

Al Segno. *It.* To the sign.

Alsager (Thomas Massa) promoted chamber music, etc. B. Cheshire, 1779; d. London, Nov. 15, 1846

Alt. *Ger.* Alto, high. Notes in alt begin with g above the treble staff; those an octave higher are in altissimo.

Alta. *It.* High, higher.

Altenburg (Johann Casper) became famous as trumpeter; d. 1761. Johann Ernst wrote a book on the trumpet, on which he was a celebrated

performer. B. 1736, Weissenfels, son of Johann Casper; d. May 14, 1801, Bitterfeld.

Altenburg (Michael) composed and arranged church music. B. May 27, 1584, Alach, near Erfurt; pastor at Erfurt; d. Feb. 12, 1640.

Alterata. *L.* Scales containing notes other than those in church modes.

Alteratio. *L.* In obsolete notation, doubling length of a note.

Alterato. *It.* Altered or augmented.

Altéré. *Fr.* Altered.

Alternamente. *It.* Alternating.

Alternativo. *It.* A trio; a passage which may be played two ways.

Altgeige. *Ger.* The VIOLA.

Altieramente. *It.* Proudly.

Altisono. *It.* High sounding.

Altissimo. *It.* Highest.

Altista. *It.* Alto singer.

Altès (Ernest Eugène) conducted at Paris Opéra, 1879–1887; played violin in Conservatoire orchestra; composed. B. Mar. 28, 1830, Paris; d. July, 1899. **Joseph Henri** won celebrity as flautist. B. Rouen, 1826, brother of ERNEST EUGÈNE; d. Paris, 1895.

Althorn. Tenor of the SAXHORN.

Altnikol (Johann Christoph) played organ and composed, studied with Sebastian Bach, whose daughter Elizabeth J. F. he married. B. Berna; d. Naumberg, July, 1759.

Alto. *It.* The highest male voice or counter tenor, extended to include the falsetto tenor register, sung by alti naturali or castrati. The term is less properly applied to low voices of boys and CONTRALTO voices of women.

Alto Basso. *It.* Obsolete Venetian stringed instrument.

Alto Viola. *It.* The VIOLA.

Altra Volta. *It.* Obsolete synonym for encore.

Alvary (Max) achieved fame as singer of Wagnerian ten. rôles. B. Düsseldorf, May 3, 1858; son of Andreas Achenbach; d. Nov. 7, 1898, Thuringia.

Alwood (Richard) composed church music, 16th century.

Alzamento di Mano. *It.* Up beat of the hand in conducting.

Alzando. *It.* Raising, elevating.

Amabile. *It.* Lovely.

Amabilità, con. *It.* Gently, tenderly.

Amarevole. *It.* Sad.

Amarezza, con. *It.* With sadness.

Amarissimamente. *It.* Very bitterly.

Amarissimo. *It.* In mournful style.

Amateur. *Fr.* One who devotes himself to art for the love of it, not for pay.

Amati. Celebrated Cremonese family of violin makers, of patrician origin, whose instruments are among the best in the world to-day, and who may be said to have fixed the form of that instrument. **Andrea** made violins, tenors, and 'cellos, probably studied with GASPAR DA SALO or MAGGINI. B. 1520; d. 1611. **Nicolo,** his younger brother, made basses from 1568 to 1635. **Antonio,** son of Andrea, improved on his father's work, 1550–1638; and **Geronimo,** his brother, developed instruments of superior quality and larger pattern, 1551–1635. **Nicolo,** son of Geronimo, without altering the Amati model, improved the qualities of his instruments, and was the teacher of ANDREA GUARNIERI and ANTONIO STRADIVARI. He made tenors and 'cellos, and a larger type of violins now called "Grand Amatis." B. Sept. 3, 1596; d. Aug. 12, 1684. **Geronimo,** son of Nicolo, was the last and least important of the family. B. 1649; d. 1740.

Amber Witch. W. V. Wallace's four-act romantic opera to text by H. F. Chorley, was first produced in London, Feb. 28, 1861.

Ambira. African cylindrical drum with wood or iron vibrating tongues.

Ambitus. *L.* The compass of a church tone.

Ambo. Platform from which the choir sang in ancient Greek churches.

Ambrogetti (Giuseppe) sang buffo rôles at Paris and London operas from 1807 to 1821, and is said to have become a monk.

Ambros (August Wilhelm) wrote a history of music regarded as the most authoritative in German, numerous essays, composed, lectured at Prague University. B. Nov. 17, 1816, Mauth, Bohemia; d. Vienna, June 28, 1876.

Ambrose, St. (Ambrosius) became bishop of Milan and established the form of plain song for use in his cathedral called Ambrosian. B. Treves, 333; d. Milan, April 4, 397.

Ambrosian Chant was promulgated at the cathedral of Milan by St. Ambrose, 384, and is characterized as highly impressive in the "Confessions of St. Augustine," but finally became merged in the vast collection of GREGORIAN plain song, by which only it can be judged. It has been believed, though unproven, that St. Ambrose used only the four "authentic" Greek modes, which are included as the first, third, fifth, and seventh of those approved by ST. GREGORY THE GREAT. Besides the chant, St. Ambrose included in the services a number of hymns, among them "Eterna Christi munera," and "Veni Redemptor Gentium," and eight others which he wrote himself, thus deserving to be called "The Father of Christian Hymnology."

Ambrosian Hymn. The Te Deum is so called because its authorship has generally been attributed to St. Ambrose.

Ambubajae. *L.* Strolling Syrian minstrels.

Ambulant. *Fr.* Strolling musician.

Âme. *Fr.* Sound post.

Amen. *Heb.* "So be it."

American Organ or **Melodeon.** A free reed instrument in which the air is drawn in by suction instead of forced out by pumping, as in the harmonium. Owing to a difference in the reeds, the tone is softer than in the harmonium, but more uniform. The instruments are often provided with two manuals, pedals, and the stops, named like those of the organ, diapason, principal, hautboy, gamba, flute, and may be governed by an automatic swell, and the vox humana, which gives a tremulous quality. Mason & Hamlin, of Boston, perfected the instrument about 1860, although its principle was discovered in Paris in 1835.

A Mezza Aria. *It.* Partaking of the nature of both aria and recitative.

Amicis, de (Anna Lucia) sang sop. in opera, 1763, London, to 1789; Johann Christian Bach composed for her. B. 1740, Naples.

Amicis, de (Domenico) sang with Anna Lucia de Amicis in 1763 in London.

Amilie. W. M. Rooke's three-act romantic opera to book by J. T. Haines; was produced at Covent Garden, London, Dec. 2, 1837.

Ammon (Blasius) composed church music. B. the Tyrol; chorister to Archduke Ferdinand of Austria; studied in Venice; became a monk; 16th century.

Amner (John) published hymns for voices and viols; organist at Ely Cathedral until his death, 1641.

Amner (Ralph) sang bass in the Chapel Royal, Eng.; d. Mar. 3, 1664.

A Moll. *Ger.* A minor.

Amore, con. *It.* Lovingly, tenderly.

A Moresco. *It.* Moorish style.

Amorevole. *It.* Affectionately.

Amorevoli (Angelo) sang in opera, Dresden and London. B. Venice, Sept. 16, 1716; d. Dresden, Nov. 15, 1798.

Amoroso. *It.* Lovingly.

Amor-Schall. Obsolete horn invented by Koelbel, 1760.

Amplitude of Vibration. Distance between either end of the journey of a vibrating particle and its point of rest.

Ampollosamente. *It.* Pompous, bombastic.

Ampolloso. *It.* Inflated style.

Ampoulé. *Fr.* Bombastic.

Amusement. *Fr.* Light composition.

Anabasis. *Gr.* Succession of ascending tones.

Anabathmi. *Gr.* Antiphons in the Greek Church for the Psalms called Graduals in the Roman, and Songs of Degrees in the Anglican.

Anakampsis. *Gr.* Succession of descending tones.

Anakara. *Gr.* Ancient form of kettle drum.

Anakarista. *Gr.* Drummer.

Anacker (August Ferdinand) founded the Singakademie, Freiberg; sang, taught music, composed. B. Freiberg, Oct. 17, 1790; d. Aug. 21, 1854.

Anacreon. Luigi Cherubini's two-act opera-ballet to text by Mendouze was first performed at the Paris Opéra, Oct. 4, 1803. The overture is still played.

Anacreontic Society, composed of aristocratic London amateurs, gave vocal concerts in the latter part of the 18th century.

Analysis published with a concert programme is meant to enable amateurs to follow the music understandingly. The delightful analyses written by Philip Hale for the Boston Symphony Orchestra are examples which will be familiar to many, but the practice has now spread to Chicago, Cincinnati, Pittsburg, Philadelphia, New York, — in fact wherever symphony concerts are regularly performed. Professor Thomson, of the University of Edinburgh, was first to write programme analyses in English, 1841. Analyses of particular works in pamphlet form are common everywhere. Wagner wrote one on the Ninth Symphony, Liszt on "Tannhauser" and "Lohengrin."

Anapest. Metrical foot composed of two short syllables and one long syllable.

Anche. *Fr.* Reeds used in mouthpieces of woodwind instruments.

Ancia. *It.* Reeds.

Ancient Concerts conducted under the auspices of the English court, from 1776 to June 7, 1848, were valuable as a means of diffusing musical knowledge, and brought together the best soloists and orchestras and choruses obtainable in London. Twelve concerts were given annually, to which a thirteenth was added in support of a musical charity. The library accumulated by the society has become the property of the Royal College of Music.

Andacht, mit. *Ger.* With devotion.

Andächtig. *Ger.* Devotionally.

Andamento. *It.* Fugue subject in two contrasted parts; episode.

Andante. *It.* Indicates time slower than allegretto but faster than larghetto; slow movement in symphony, sonata, or an independent piece.

Andantino. *It.* Properly indicates time slower than andante, but has come to mean somewhat faster.

Andare. *It.* To move; **Diritto,** directly; **In Tempo,** in time.

Ander (Aloys) sang ten. in opera, favourite of Meyerbeer. B. Oct. 13, 1817, at Liebititz, Bohemia; d. Wartenberg, Dec. 11, 1864.

Andersen (Karl Joachim) composed for flute and orchestra, conducted palace orchestra, Copenhagen, a founder of the Berlin Philharmonic Society. B. April 29, 1847, Copenhagen; add. Copenhagen.

Anderson (Lucy) first woman pianist to play at London Philharmonic concerts, taught Queen Victoria and her children. B. Bath, Dec., 1790; daughter of John Philpot; m. George F. Anderson, 1820; d. Dec. 24, 1878.

André (Johann) composed thirty operatic works, songs; directed music at Doebblin Theatre, Berlin; established publishing house at Offenbach; founded musical family bearing his name. B. Offenbach, Mar. 28, 1741; d. June 18, 1799. **Johann Anton** published complete thematic catalogue of Mozart's works; wrote on theory and the violin; taught and composed; improved the business of his father JOHANN, by alliance with Senefelder, who invented lithography. B. Offenbach, Oct. 6, 1775; d. April 6, 1842. **Johann August** published "Universal Lexikon der Tonkunst" of Schladebach and Bernsdorf. B. Mar. 2, 1817; son of JOHANN ANTON; d. Oct. 29, 1887. **Johann Baptist** became chapelmaster to Duke of Bernburg. B. Mar. 7, 1823; son of JOHANN ANTON; d. Dec. 9, 1882. **Julius** wrote "A Practical Organ School." etc. B. June 4, 1808; son of JOHANN ANTON; d. April 17, 1880. **Karl August** opened Frankfort branch of the house of

André, added piano factory called "Mozarthaus," published "Pianoforte-making, its History, etc.," 1855. B. June 15, 1806; son of JOHANN ANTON; d. Feb. 15, 1887.

André Chenier. Umberto Giordano's four-act opera was first performed in 1896 at La Scala, Milan. It is based on incidents in the life of Marie André Chenier, a French poet born at Constantinople, 1762, and guillotined July 25, 1794, three days before the close of the Terror. After serving in the army and diplomatic corps, Chenier had thrown himself with enthusiasm into the French Revolution, but finally alarmed by its excesses, he attacked Robespierre, who ordered his imprisonment. The action opens in the year 1789 in the Château of Count de Coigny. The next three acts take place in Paris, and the opera closes as Chenier passes through the courtyard of the prison of St. Lazare on his way to the scaffold, accompanied by Madeleine de Coigny, who has elected to die with him. In the revival at the Manhattan Opera House, New York, 1908, M. Bassi sang the name part, and Mme. Eva Tetrazzini-Campanini that of Madeleine.

Andreoli (Giuseppe) played double bass in La Scala and taught in Milan Conservatory. B. Milan, July 7, 1757; d. Dec. 20, 1832.

Andreoli (Evangelista) played organ and taught at Mirandola, Italy. B. 1810; d. June 16, 1875. **Guglielmo** played piano with notable success. B. Mirandola, April 22, 1835; son of EVANGELISTA; d. Nice, Mar. 13, 1860. **Carlo** taught piano at Milan Conservatory, and played in concert with success. B. Mirandola, Jan. 8, 1840; son of EVANGELISTA; add. Milan.

Andrevi (Francesco) wrote on theory, composed church music, directed in Barcelona, Valencia, Seville, and Bordeaux. B. Nov. 16, 1786, Lerida, Catalonia; d. Barcelona, Nov. 23, 1853.

Androt (Albert Auguste) composed a Requiem, etc., won prix de Rome at Paris Conservatoire with "Alcyone." B. Paris, 1781; d. Aug. 19, 1804.

Anelantemente. *It.* Ardently.

Anelanza. *It.* Short of breath.

Anemochord. Improved Æolian harp invented by Jacob Schnell, Paris, 1789.

Anemometer. Wind gauge.

Anerio (Felice) composed for Sistine Chapel. B. Rome, about 1560; d. 1630. **Giovanni Francesco** composed sacred music in all forms. B. Rome, about 1567, brother of FELICE; d. 1620.

Anesis. *Gr.* From high to low pitch; lowering pitch of strings.

Anet (Baptiste) published violin sonatas, studied with Corelli, became virtuoso violinist. B. Paris; d. Luneville, 1755.

Anfangsritornell. *Ger.* Prelude.

Anfangsgründe. *Ger.* Elementary principles.

Anfossi (Pasquale) composed 46 operas; directed music at St. John's Lateran, Rome. B. Naples, 1736; d. Feb. 1797.

Angelica. *Ger.* Vox Angelica.

Angélique. *Fr.* Vox Angelica.

Anglaise. *Fr.* English; the English country dance.

Anglico. *It.* English; the English country dance.

Anglebert, d' (Jean Henri) became chamber musician to Louis XIV, published "Pièces de Clavecin," Paris, 1689.

Angore. *It.* Anguish.

Angosciamento. *It.* Sorrowfully.

Angosciosissimamente. *It.* With extreme anguish.

Anhang. *Ger.* Coda.

Anima, con. *It.* With animation.

Animato. *It.* Spiritedly.

Animosamente. *It.* Energetically.

Animuccia (Giovanni) "Father of the Oratorio"; friend of St. Filippo Neri; composed the "Laudi" of which oratorio was the development, to be sung at the Oratorio of St. Filippo; preceded Palestrina as music director of the Vatican. B. Florence, about 1500; d. Rome, 1571. **Paolo** composed madrigals; directed music at the Lateran, 1550–52. Brother of GIOVANNI; d. Rome, 1563.

Anklang. *Ger.* Harmony, accord.

Anklingen. *Ger.* In tune.

Anlage. *Ger.* Sketch or outline.

Anlaufen. *Ger.* To swell.

Anleitung. *Ger.* Preface or instruction.

Anmuth. *Ger.* Sweetness, grace.

Anonner. *Fr.* To stumble or blunder.

Anna Amalia (Duchess of Saxe-Weimar) composed music for Goethe's "Erwin und Elmire" and encouraged music at her court. B. Brunswick, Oct. 24, 1739; d. April 10, 1807.

Anna Amalia (Princess of Prussia) composed and played clavier, sharing musical taste of her brother FREDERICK THE GREAT. B. Nov. 9, 1723; d. Berlin, Mar. 30, 1787.

Anna Bolena. Gaetano Donizetti's opera, to book by Romani, was first performed at Milan, Dec. 26, 1830, and later in other European cities.

Annibale (Padovano) composed church music and madrigals, became organist of St. Mark's, Venice, and chapelmaster to Archduke Carl of Austria. B. Padua, 1527; d. about 1604.

Annibali (Domenico) sang sopranist rôles in opera under Handel, London, 1736–37.

Ansatz. *Ger.* Attack; embouchure.

Anschlag. *Ger.* "Touch," as of keyed instruments.

Anschwellen. *Ger.* Swell.

Ansingen. *Ger.* Greeting in song.

Ansprechen. *Ger.* Singing or intoning.

Anstimmen. *Ger.* Sounding or speaking.

Anstimmung. *Ger.* Sound or intonation.

Answer. Repetition of a theme proposed by another voice or instrument.

Antecedent. Fugal theme for imitation or answer.

Antegnati (Costanzo) composed church music. B. 1557, of Brescian family famous as organ builders in 15th and 16th centuries.

Anthems are required to be sung by the ritual of the Anglican Church at morning and evening prayer by the choir, and consist of selections from the Psalms, other portions of the Scripture, or the Liturgy, set to music for solo voice or voices, with or without organ or instrumental accompaniment. Permission to sing hymns in church was issued by Elizabeth early in her reign, and the anthem is a strictly English development of ecclesiastical music, although the Wechselgesang of the Germans, the Antifona of the Italians, and the Antienne of the French resemble it, having common origin in the MOTET. Full anthems are sung wholly by chorus, with or without organ accompaniment. Verse anthems begin with solo passage or verse. Solo anthems are sung by solo voice, but with chorus at the conclusion, even though only for the "Amen." Full and verse anthems have passages for solo voices, but begin and end with chorus. Instrumental anthems are those accompanied by other instruments than organ. Nearly every English composer and many of other nationalities have tried this form of composition which is, therefore, rich in variety and in treatment, and reflects with peculiar truth the taste of each succeeding generation — even that of the Commonwealth period, when the anthem was reduced to the simplest form of psalm singing.

Anthema. *Gr.* Music with dancing.

Anthologium. *Gr.* Antiphonary or antiphons with musical setting.

Anthropoglossa. *Gr.* Vox Humana.

Anticipation introduces notes or parts of chords before the chord itself is sounded.

Antico. *It.* Ancient.

Antienne. *Fr.* Antiphon; anthem.

Antifona. *It.* Antiphon; anthem.

Antigone. Felix Mendelssohn's music to Sophocles' tragedy, consisting of an introduction and seven numbers, was first performed at Potsdam, Oct. 28, 1841.

Antinori (Luigi) sang ten. at London opera, 1725–26. B. Bologna, about 1697.

Antiphon. *Gr.* Originally sounds in octaves, was applied to the practice which grew up in the church of An-

tioch, 2d century, of having the Psalms sung in alternate verses by distinct choirs of men, and of women and children. The term also applies to short scriptural sentences sung before and after the Psalms or Canticles and appropriate to the church season; to collections of Versicles and Responses; to anthems, on the theory that the English word was corrupted from the Latin antiphona.

Antiphonal. *L.* A collection of antiphonals; **Missarum**, to be sung at Mass (now called Graduale or Cantatorium); **Responsoriale**, to be sung at Hours or Breviary offices.

Antiquis, d' (Giovanni) edited "Villanelle alla Napolitana," Venice, 1574, to which he contributed madrigals.

Anwachsend. *Ger.* Crescendo.

A Piacere. *It.* At pleasure as to time.

Aperto. *It.* Use damper pedal.

Apfelregal. *Ger.* An obsolete organ stop.

Aplomb. *Fr.* Steadily.

A Poco. *It.* By little; **Piu Lento**, more slowly; **Piu Mosso**, more rapidly.

Apollo-Lyra. An improved PSALMMELODICON.

Apollonicon. An automatic organ with 1900 pipes and 45 stops, which imitated orchestral instruments, on which six performers could play in the ordinary way. It was invented by John Henry Völler, of Hesse Darmstadt, and set up in London by Flight and Robson, 1817, and employed for concert purposes until 1840.

Apotome. *Gr.* Major semitone.

Appassionato. *It.* With passion or feeling.

Appassionata. Beethoven's superb sonata, Op. 57, was so named by the publisher, Cranz, or at any rate not by Beethoven himself.

Appenato. *It.* With suffering or grief.

Applicatur. *Ger.* Fingering.

Appoggiando. *It.* Leaning on; drawn out.

Appoggiato. *It.* Notes which suspend resolution.

Appoggiatura. *It.* "To lean upon." An ornamental note, either short or long, which takes its time from the principal note, in the one case too brief to be accented, in the other played louder than the principal note. The same rules apply to double appoggiatura.

Aprile (Giuseppe) sang con. at the principal European opera houses; taught Cimarosa and others; wrote a system of solfeggi still used, and composed songs. B. Apulia, Oct. 29, 1738; d. 1814.

A Prima Vista. *It.* At first sight.

A Punta d'Arco. *It.* With the bow's point.

Apthorp (W. Foster) wrote "Hector Berlioz," "Opera and Opera Singers"; criticism; taught theory. B. Boston, Oct. 24, 1848; Harvard, '69; studied with J. K. Paine and B. J. Lang; add. Boston.

A Quatre Mains. *Fr.* For four hands.

A Quatre Seuls. *Fr.* For four soloists.

A Quatre Voix. *Fr.* For four voices.

A Quattro Mani. *It.* For four hands.

A Quattro Soli. *It.* For four soloists.

A Quattro Voci. *It.* For four voices.

Arabesque. In Arabic style; a graceful composition in rondo fashion.

Araja (Francesco) composed "Procris and Cephalus" for Empress Elizabeth, 1755, the first opera sung in the Russian language; chapelmaster at St. Petersburg, 1734–1759. B. Naples, 1700; d. 1770.

Aranaz (Pedro) composed church music, conducted at Cuença Cathedral. B. Soria, Spain; d. Cuença, 1825.

Arbeau (Thoinot) nom de plume of Jehan Tabourot, a French priest who wrote a dialogue on dancing reprinted in Paris, 1888, which contains many tunes with appropriate words; 16th century.

Arbitrio. *It.* Will, pleasure.

Arbós (E. Fernandez) taught violin at the Royal Conservatory, Madrid; studied with Joachim; leader of Berlin

Philharmonic Society; composed "El Centro de la Tierra," comic opera played Madrid, Dec. 22, 1895. Taught violin, Royal College of Music, London. B. Madrid, Dec. 25, 1863; add. London.

Arcadelt (Jacob) composed madrigals and church music; taught singing at St. Peter's, Rome; chapelmaster to Cardinal Lorraine. B. Netherlands, 1514; d. Paris.

Arcato. *It.* Play with bow.

Arched Viall. Variety of hurdy-gurdy.

Archer (Frederick) composed "King Witlaf's Drinking Horn" and other cantatas; wrote "The Organ," "The College Organist"; conducted Pittsburg Orchestra, 1895–98, Boston Oratorio Society, 1887; organist Plymouth Church, Brooklyn, etc. B. June 16, 1838, Oxford, Eng., studied London, Leipsic; d. Pittsburg, 1901.

Archet. *Fr.* The bow.

Archicembalo. Cembalo having enharmonic scale, long obsolete.

Archiute. Large double-necked lute or theorbo, having eight or ten single strings on one neck and seven or eight on the other, used for lowest part of accompaniment; 17th century.

Arco. *It.* The bow.

Arditezza, con. *It.* Boldly.

Arditi (Luigi) composed "Il Bacio," a vocal waltz, conducted opera at New York Academy of Music, London Covent Garden, etc.; also composed operas "I Briganti," "Il Corsaro," "La Spia." B. Crescentino, Piedmont, July 16, 1822; studied violin Milan Conservatory; d. Brighton, Eng., May 1, 1903.

Ardito. *It.* Bold, energetic.

Aretinian Syllables. Ut, Re, Mi, Fa, Sol, La, by which Guido Aretino or d'Arezzo designated the hexachord tones.

Arens (Franz Xavier) conducted "People's Symphony Concerts," New York; played organ, taught, and composed. B. Germany, Oct. 28, 1856; studied with his father and Rheinberger; add. New York.

Arensky (Antony Stephanovich) composed "A Dream on the Volga," "Raphael," "Nal and Damayanti," symphonies, songs; wrote on theory, ranked with "Young Russian" school. B. Novgorod, July 31, 1861; d. St. Petersburg, Mar., 1906.

Arghool. Crude form of clarinet still popular in Egpyt.

Argus (Henri) taught solfeggio in Paris Conservatoire. B. 1749; d. 1798. **Joseph** composed vocal and instrumental music published in London.

Argyll Rooms were famous as the scene of the best London concerts from about 1800 to 1829. They were located first on Argyll, and then on Regent Street.

Aria. *It.* Air or melody, now applied to the elaborate solo passages for voice in opera or oratorio. Arias are of many kinds: **D'Abilità**, for display of skill; **Buffa**, humorous; **Cantabile**, flowing gracefully; **Concertante**, in concert form; **Di Bravura**, ornate and difficult; **Fugata**, in fugal style; **Parlante**, suitable for declamation; **Portamento**, with long swelling notes; **Senza Accompagnamento**, with no accompaniment; **Tedesca**, with obligatory accompaniment.

Ariane et Barbe Bleue. Paul Dukas' opera to text by Maeterlinck was first performed at the Paris Opéra Comique, 1907, and the following year with equal success at the Vienna Folks Opera. Ariane is the sixth wife of Bluebeard, to whom he entrusted seven keys, but with the prohibition that she should not open the seventh door. Naturally she finds the golden key to that door most alluring. Critics were of the opinion that Dukas had studied the methods of Wagner, Debussy and Strauss to advantage, and highly praised the consequent close relationship of text and score, especially when Ariane opens the doors in succession, and the flash of the gems they contain is accompanied by brilliantly effective orchestration.

Arietta. *It.* Diminutive of aria.

Arioso. *It.* To be sung in aria style; combining the free declamation of recitative with the smoothness of aria.

Ariosti (Attilio) composed fourteen operas and "Muzio Scaevola" jointly with Handel and Bononcini, oratorios

and cantatas; conducted opera; played viol d'amore; dispensed from holy orders to devote himself to music. B. 1660; eclipsed by Handel; retired 1728.

Armer la Clef. *Fr.* Adding the signature to the clef.

Armes (Philip) composed "Hezekiah," "St. John the Evangelist," and "St. Barnabas"; organist Durham Cathedral; professor of music, Durham University. B. Norwich, Aug. 15, 1836; d. Feb. 10, 1908.

Armide. Christoph Willibald Gluck's opera to the text written by Philip Quinault for Lulli nearly a century earlier, was first performed at the Académie Royale, Sept. 23, 1777, and was regarded by the composer as his greatest work. The book is founded on an episode in Tasso's "Jerusalem Delivered," and the scene is accordingly laid in Damascus, 1099. Armida, queen and enchantress, has the Crusaders at her feet with the exception of Rinaldo, a valiant knight temporarily in disgrace with his leader, Godfrey of Bouillon, because of another's misdeed. Warned to avoid Armida's snares by his friend Artemidor, Rinaldo, finding himself in a lovely spot, is lulled to sleep by exquisite music, and thus falls into the power of Armida, who wishes to kill him, but instead falls in love with him. Rinaldo is not insensible to her charms, but Godfrey has sent two knights to bring him back to camp. Despite Armida's witchcraft, the warriors succeed in reaching Rinaldo, and he determines to return with them. Vainly Armida urges him to stay, and when he leaves, in her despair, she converts her beautiful domain into a desert.

Armingaud (Jules) wrote for violin and established string quartet which developed into the "Société Classique"; played violin in Paris Opéra. B. Bayonne, May 3, 1820; d. Feb. 27, 1900.

Armourer of Nantes. Michael William Balfe's opera to text by J. V. Bridgeman, based on Hugo's "Mary Tudor," was first performed at Covent Garden, London, Feb. 12, 1863.

Armoneggiare. *It.* To harmonize.

Armonia. *It.* Harmony.

Armonica. *It.* Glasses attuned to the diatonic scale on which tones are produced by friction; "the musical glasses" of Ben. Franklin, Pickeridge, and M. Delaval; the accordion.

Arne (Michael) composed "The Fairy Tale," "The Belle's Stratagem," and other operas, songs, and conducted. B. 1740, son of DR. ARNE; d. Jan. 14, 1786.

Arne (Dr. Thomas Augustine) first introduced female voices in oratorio choirs; chiefly known in these days for his setting of Shakespeare's songs and his charming ballads, but was one of England's most prolific dramatic composers. His music to the Dalton adaptation of Milton's "Comus" won instant recognition, Drury Lane, 1738; he reset Congreve's "Judgment of Paris"; composed the music to "Alfred," including the famous song "Rule Britannia"; reset Metastasio's "Artaserse," having translated the libretto into English; composed "Love in a Village" (ballad opera), "Judith" and "Abel" (oratorios), etc. He was the author of "The Contest of Beauty and Virtue," "The Guardian Outwitted," and "Phœbe at Court," as well as the composer. Arne was largely self-taught in music, his father having intended him for the law, entering him at a solicitor's after a course at Eton. He undertook the instruction of his sister, afterwards the celebrated actress, Mrs. Cibber. This enabled her to sing in "Amelia," Lampe's opera, 1732, and it was at her suggestion that Arne wrote new music for Addison's "Rosamond," in which she sang the principal rôle. B. Mar. 12, 1710, London; d. Mar. 5, 1778.

Arnold (Johann Gottfried) composed for and played 'cello. B. Feb. 15, 1773, Niedernhall, Würtemberg; d. July 26, 1806.

Arnold (Dr. Samuel) composed 43 operas and dramatic pieces between 1765 and 1802; organist and composer to Chapel Royal, Eng.; conducted latter concerts of Academy of Ancient Music. B. Aug. 10, 1740, London; d. Oct. 22, 1802.

Arnold (Richard) organized string quartet; concertmeister New York Philharmonic Society and the Thomas Orchestra. B. Eulenberg, Jan. 10, 1845; pupil Felicien David; add. Brooklyn.

Arnoldson (Sigrid) sang sop. at Paris Opéra Comique, in Russia, and New York. B. Stockholm, 1865; studied with Maurice Strakosch; debut Moscow, 1886; add. Paris.

Arnould (Madeleine Sophie) created the name part in Gluck's "Iphigénie"; was celebrated wit. B. Feb. 14, 1744, Paris; d. 1803.

Arpa. *It.* The harp.

Arpa Doppia. *It.* Double harp.

Arpanella. *It.* A little harp.

Arpége. *Fr.* Arpeggio.

Arpeggiando. *It.* Arpeggio playing.

Arpeggiare. *It.* To break a chord.

Arpeggiatura. *It.* Series of arpeggios.

Arpeggio. *It.* "In harp style"; broken chord, that is, a chord of which the notes are struck successively, not sounded together.

Arpeggione. Obsolete six-stringed instrument resembling both guitar and 'cello, played with a bow.

Arpicordo. *It.* Harpsichord.

Arrangement. The adaptation of a composition for performance by other instruments or voices than originally intended.

Arranger. *Fr.* To arrange.

Arriaga y Balzola (Juan Crisostomo Jacobo Antonio) composed three string quartets, a symphony, an overture. B. Bilboa, Spain, Jan. 27, 1806; studied at Paris Conservatoire; d. Feb., 1825.

Arrigoni (Carlo) published "Cantate da Camera," in London, 1732; lutenist. B. Florence; engaged with Porpora in opposition to Handel's operas in London; d. Tuscany about 1743.

Arsis. *Gr.* "To lift." Upward movement of the voice in song, or the hand in beating time, opposed to THESIS.

Artaria & Co. publish music in Vienna, where the house was founded, 1750, by Cesare, Domenico, and Giovanni Artaria, brothers, who sprang from Blevio, Lake Como. Their sons set up the first music printing press known in Vienna, 1776. Works of Haydn, Mozart, Beethoven, etc., bear the Artaria imprint. C. August and Dominik Artaria are the present heads of the house.

Artaxerses. Dr. Thomas Augustine Arne's three-act opera to his own translation of Metastasio's "Artaserse" was first produced Feb. 2, 1762, at Covent Garden, London. It was a favourite for many years and was revived in Dublin, 1877.

Arteaga (Stefano) wrote an historical work on Italian opera; member Society of Jesus. B. Madrid, 1750; d. Oct. 30, 1799.

Art. *Ger.* Kind, species, quality.

Art of Fugue. Sebastian Bach's book (Die Kunst der Fuge), teaches by examples, giving 14 fugues; completed 1749, the year of his death.

Arthur (Alfred) composed three operas, etc., directed Cleveland School of Music, and conducted Vocal Society. B. Oct. 8, 1844, near Pittsburg; studied Boston; add. Cleveland, Ohio.

Articulation. Distinct pronunciation in song; production of correct tone by proper adjustment of lips or fingers to an instrument.

Artôt (Alexandre Joseph Montagney) composed for and played violin. B. Jan. 25, 1815, Brussels, son of MAURICE; d. July 20, 1845.

Artôt (Marguérite Josephine Désirée) sang first mez. sop. and then sop. rôles in opera, 1858–87; taught in Berlin; pupil of Viardot-Garcia; m. Padilla y Ramos, bar. B. Paris, July 21, 1835; d. Apr., 1907.

Artôt (Maurice) played horn; family name Montagney, assumed that of Artôt, afterwards borne by all the family; m. daughter of Adam Ries. B. 1772; d. 1829.

Artusi (Giovanni Maria) composed; combated musical reforms of his day; canon of San Salvatore, Venice; d. Aug. 18, 1613.

As. *Ger.* A flat.

Asantchewsky, von (Michael) accumulated large musical library; composed; directed St. Petersburg

Conservatory, 1870–76. B. Moscow, 1838; d. Moscow, Jan. 24, 1881.

Ascaulos. *Gr.* Bagpipe.

Aschenbrenner (Christian Heinrich) composed chamber music; chapelmaster to Duke of Merseburg. B. Dec. 29, 1654, Altstettin; d. Jena, Dec. 13, 1732.

Ascher (Joseph) composed salon pieces; court pianist to Empress Eugénie. B. Groningen, Holland, June 4, 1829; d. June 20, 1869, London.

As Dur. *Ger.* A flat major.

Ashantee Trumpet. Horn made of an elephant's tusk.

Ashdown (Edwin) publishes music, London; succeeded Wessel & Co.

Ashe (Andrew) played flute; conducted Bath, Eng., concerts, 1810–22. B. Lisburn, Ireland, 1759; m. Miss Comer, singer; d. Dublin, 1838.

Ashley (John) directed "Lent oratorios," Covent Garden, London; played bassoon. D. Mar. 2, 1805. **General Charles** played violin. B. 1770, son of JOHN; d. Aug. 21, 1818. **Charles Jane,** with help of his brother "the General," continued his father's oratorio concerts; became secretary, Royal Society of Musicians; charter member the Glee Club, 1793, and Philharmonic Society; owner of Tivoli, Margate. B. 1773; d. Aug. 29, 1843. **John James** taught singing; played Covent Garden organ. B. 1772, son of JOHN; d. Jan. 5, 1815.

Ashley, of Bath (John) composed popular songs; played bassoon and sang at Bath for fifty years. D. 1830.

Ashton (Algernon B. L.) taught piano at Royal College of Music, London; composed "English Dances." B. Durham, Dec. 9, 1859; add. London.

Ashwell (Thomas) composed masses and songs, Eng., 16th century.

Asioli (Bonifacio) wrote valuable books on theory; composed masses and a concerto when under age of eight; composed for theatre, orchestra, etc.; censor at Milan Conservatory. B. Correggio, Aug. 30, 1769; d. May 18, 1832.

As Moll. *Ger.* A flat minor.

Aspirare. *It.* To breathe audibly.

Aspiration. *Fr.* Dash above a note, shortening its duration; obsolete grace note.

Asprezza. *It.* Harshness.

Aspull (George) composed and played piano. B. Manchester, June, 1813; d. Aug. 19, 1832.

Assai. *It.* "Very," as allegro assai, very fast.

Assemblage. *Fr.* Rapid passages; double tonguing.

Assez. *Fr.* Enough; rather.

Assmayer (Ignaz) composed fifteen masses, the oratorios "Das Gelübde," "Saul und David," "Saul's Tod"; directed Vienna "Tonkünstler-Societät." B. Salzburg, Feb. 11, 1790; d. Aug. 31, 1862, Vienna.

Association Artistique was founded in Angers, France, for performance of orchestral music, 1875, and had given its 500th concert in 1902, at which time Count Louis de Romain, one of its founders, was president.

Assoluto. *It.* Absolute.

Assonance. Concord, agreeing in tone.

Aston (Hugh) composed church music and for virginal, Eng.; 16th century. Name also written Ashton, Austen, Aystoun.

Astorga, d' (Baron Emanuele) composed celebrated "Stabat Mater," the opera "Dafni." B. Naples, Dec. 11, 1681, son of Marquis Capece da Roffrano; d. Aug. 21, 1736, Bohemia.

A Suo Comodo. At one's leisure.

Atabal. Moorish drum.

A Table Sec. *Fr.* Sung unaccompanied.

A Tempo. *It.* In time.

A Tre. *It.* In three parts.

Attacca. *It.* Begin at once.

Attacco. *It.* A fugue theme for imitation.

Attack. Firmness and precision in beginning a passage constitute "good attack."

Attaque, Chef d'. *Fr.* Leader of the orchestra.

Athalia. George Frederick Handel's oratorio, to words by Humphreys, was completed June 7, 1733, first performed at Oxford, July 10 of that year, revived, London, 1845. It was composed after "Deborah," and is therefore Handel's third oratorio.

Athalie. Felix Mendelssohn's music, consisting of an overture, march, and six vocal numbers, to the Racine tragedy; was first performed completely in Berlin, Dec. 1, 1845.

Atkins (Ivor Algernon) played organ Worcester Cathedral, conducted "Three Choir Festivals," 1899 and 1902. B. Cardiff, Wales, Nov. 29, 1869; add. Worcester, Eng.

Attaignant (Pierre) published music in Paris, 16th century, printed from movable type invented by Pierre Hautin.

Attaque du Moulin. Alfred Bruneau's three-act opera to book by Louis Gallet, founded on the tale in Zola's "Soirées de Meudon," was first performed Nov. 23, 1893, at the Opéra Comique, Paris.

Attendant Keys. Relative keys.

Atterbury (Luffman) composed popular glees and the oratorio "Goliah"; musician to George III. D. Westminster, Eng., June 11, 1796.

Atto. *It.* Act.

Attore or **Attrice.** *It.* Actor or actress; principal singers in opera.

Attwood (Thomas) composed; played organ St. Paul's Cathedral, London; treasurer Philharmonic Society, 1813; taught Royal Academy of Music. B. London, Nov. 23, 1765; d. Mar. 24, 1838.

Aubade. *Fr.* Open air morning concert.

Auber (Daniel François Esprit) composed "La MUETTE DE PORTICI," which ranks with the greatest of French grand operas; the delightful opéra comique "FRA DIAVOLO," in all more than forty operas between 1811 and 1869; directed the Paris Conservatoire, but was so timid that he never conducted, nor even attended the performance of his own works. Born at Caen, Jan. 29, 1782, of a Norman family domiciled in Paris; he displayed a genius for music in childhood, composing songs when only eleven. Sent to London by his father to qualify for a business career, he was compelled to return in 1804 by the prospect of war. 'Cello concertos, which he wrote for his friend Lamarre shortly afterwards, introduced him as a promising composer, and when, in 1811, Cherubini heard a performance of "Julie," an opera which he composed for an amateur organization, he volunteered to teach him the technicalities of his profession. "Le séjour militaire," his first opera publicly performed, 1813, proved a complete failure, and it was not until six years later that he mustered courage to try again. "Le Testament" likewise failed, but in 1820 he struck the keynote of success with "La bergère Châtelaine," and formed an alliance with Scribe, the author of the books of all his other operas. Then followed in succession: "Emma," "Leicester," "La neige," "Vendôme en Espagne," with Hérold; "Les trois genres," with Boieldieu; "Le concert à la cour," "Leocadie," "Le Maçon," "Le Timide," "Fiorilla," "La muette de Portici," "La fiancée," "Fra Diavolo," "Le Dieu et la Bayadère," "La marquise de Brinvilliers" (with eight other composers); "Le philtre," "Le serment," "Gustave III," known also as "BALLO IN MASCHERA," "Lestocq," "Le cheval de bronze," "Actéon," "Les chaperons blancs," "L'ambassadrice," "Le domino noir," "Le lac des fées," "Zanetta," "Les DIAMANTS DE LA COURONNE," known in English as "The Crown Diamonds," "Carlo Broschi," "Le duc d'Orlonne," "La part du diable," "La Sirène," "La barcarolle," "Haydée," "L'enfant prodigue," "Zerline," "Marco Spada," "Jenny Bell," "MANON LESCAUT," "Magenta," "La Circassienne," "La fiancée du roi des Garbes," "Le premier jour de bonheur," "La rêve d'amour." "La Muette" (Masaniello), with its stirring pictures of revolt, is said to have provoked the Brussels riots which began with its performance in that city, Aug. 25, 1830. In 1829 Auber was elected to the Académie, and he was honoured by Louis Philippe and Napoleon III. His death, which may have been hastened by the disorders of the Commune, occurred May 13, 1871. See Ad. Kohut's memoir, 1895.

Aubert (Jacques) composed the opera "La Reine des Péris," much chamber music, played violin at Paris

Opéra and concerts spirituel; d. Belleville near Paris, May 19, 1753.

Aubert (Louis) succeeded his father at the Opéra, 1755, retired 1771. B. Paris, May 15, 1720, son of JACQUES.

Aubert (Pierre François Olivier) published instruction books and music for 'cello; played 'cello at Opéra Comique, Paris, 25 years. B. Amiens, 1763.

Audace, con. *It.* With audacity.

Audran (Edmond) composed many successful light operas, "Les noces d'Olivette," "La Mascotte," "Miss Helyett," "La Poupee"; church music and songs, played organ. B. April 11, 1842, Lyons; d. Paris, Aug. 16, 1901.

Auer (Leopold) succeeded Wieniawski as professor of violin at St. Petersburg Conservatory; violinist to the Czar, etc.; founded noted string quartet with Davidov. B. Veszbrem, Hungary, June 7, 1845; pupil of Joachim; add. St. Petersburg.

Aufgeweckt. *Ger.* Sprightly, brisk.

Aufhalten. *Ger.* Retard, suspend.

Aufhaltung. *Ger.* Suspension.

Auflage. *Ger.* Edition.

Auflösung. *Ger.* Resolution of a discord.

Auflösungszeichen. *Ger.* Signs of natural, sharp, or flat used in restoring notes affected by accidentals, or altering a key signature.

Aufschlag. *Ger.* Unaccented beat.

Aufstrich. *Ger.* With up bow.

Auftakt. *Ger.* The up beat.

Augarten, where Mozart gave a series of early morning concerts; where Beethoven and Bridgetower played the "Kreutzer Sonata" from manuscript, is a public garden in a Viennese suburb, opened to the populace by Emperor Joseph II, 1775. Concerts are no longer given there.

Augener & Co. publish music in London, having a catalogue of 6000 works; and "The Monthly Musical Record." The business was founded 1853.

Augmentation introduces a fugal or canon theme in notes twice the length in which it was originally proposed.

Augmented Interval. Raised a semitone above its normal value.

Auletes. *Gr.* Player on the aulos or flute.

Aulaeum. *L.* A theatre's curtain.

Auguez (Numa) sang bar. and taught singing, Paris Conservatoire. B. Saleux, Somme, 1847; d. Paris, Jan. 27, 1903.

Aulin (Tor) conducted Stockholm Philharmonic Society; founded Aulin string quartet. B. Stockholm, 1866; add. Stockholm.

Aulos. *Gr.* The flute, chief in importance of Greek wind instruments, but probably generic term for reed instruments as well.

Ausdruck. *Ger.* Expression.

Ausführung. *Ger.* Performance of a composition; its development by the composer.

Aushaltung. *Ger.* Duration of a tone.

Aushaltungszeichen. *Ger.* Pause.

Ausweichung. *Ger.* Modulation.

Authentic. Church MODES having all sounds within the octave of the final or keynote, and upon which others called PLAGAL were constructed.

Authentic Part. The portion of a scale between a note and its dominant; that between the dominant and superior tonic being called plagal.

Autos-Sacramentales. *Sp.* Early dramatic form akin to English mysteries and moralities, but with music and dancing added.

Auxcousteaux, d' (Arthur) composed church music; became master of the Ste. Chapelle, Paris. B. Beauvais, Picardy; d. 1656.

Auxiliary Notes. Grace notes not essential to a harmony.

Auxiliary Scales. Those of attendant or relative keys.

Ave Maria. *L.* "Hail Mary." The subject of many exquisite compositions for use in the Roman Catholic Church.

Ave Maris Stella. *L.* "Hail, Star of the Sea." Latin hymn.

Avena. *L.* An oaten or reed pipe.

Avery (Master) composed church music, Eng., 16th century.

Avery (John) built organs in many English churches; d. 1808.

Avison (Charles), organist, wrote on expression and composed 50 concertos. B. Newcastle on Tyne, 1710; d. May 9, 1770.

A Vista. *It.* At sight.

Avoglio (Signora) sang sop. rôles under Handel's direction on his visit to Ireland, 1741.

Aylward (Dr. Theodore) composed music for "Cymbeline," "Midsummer Night's Dream"; taught at Gresham College; played organ. B. 1730; d. London, Feb. 27, 1801.

Ayrton (Dr. Edmund) composed two complete morning and evening services for Anglican Church. B. Ripon, 1734; d. May 22, 1808. **William** edited musical publications; wrote criticisms; directed music at the King's Theatre, London. B. London, Feb. 24, 1777, son of DR. EDMUND; d. Mar. 8, 1858.

Ayton (Fanny) sang in opera and concert, 1827–32. B. Macclesfield, Eng., 1806.

Azione Sacra. *It.* Sacred dramas, oratorios, passions.

Azor. *Heb.* Obscure musical term in the Psalms.

Azor and Zemira. English version of Spohr's opera "Zemire und Azor."

Azzopardi (Francesco) published works on theory; chapelmaster at Malta; French translation of his "Il Musico Prattico" appeared in Paris, 1786.

B is the seventh tone of the natural scale of C, called H in Germany, where B signifies B flat. B is likewise the name of the major scale having five sharps and of the minor key relative to D major. B was the first tone to be chromatically altered, as in the Hexachordal system there would otherwise have been three consecutive whole degrees followed by the interval of an augmented fourth in the third hexachord. The flattened B was then indicated by the round "Rotundum" B or B molle or Bémol, and the natural B by the square "Quadratum" or "Quadrum" or "Durum" B or Bécarré. During the evolution which resulted in the modern scale the round B and square B came to be used as signs of accidentals before other notes, and thus gave form to these signs as used to-day. B flat is the key wherein most of the clarinets in military band, one clarinet in orchestra, and a large number of the brasses are set.

Baarpÿp. "Bear-pipe," Dutch organ stop.

Baas or **Base Dance.** Slow dance resembling minuet.

Baban (Gracian) composed, directed music Valencia Cathedral, 1657–75.

Babbini (Matteo) sang ten. at the courts of Frederick the Great and Catherine II of Russia. B. Bologna, Feb. 19, 1754; d. Sept. 22, 1816.

Babell (William) composed for harpsichord, etc.; pupil of his father, a bassoon player, and of Dr. Pepusch. B. Eng., 1690; d. Canonbury, Sept. 23, 1723.

Baccalaureus Musicae. *L.* Bachelor of Music.

Bacchanalian Songs. Those sung in worship of Bacchus, hence drinking songs.

Bacchia. Kamschatkan dance.

Bacciocolo. Guitar of Tuscany.

Baccusi (Ippolito) composed church music, and was among the first to introduce instrumental parts for support of voice in church pieces; directed music at Mantua and Verona Cathedrals. D. Verona, 1609.

Bach was the name of a great Thuringian family of musicians which began, so far as music is concerned, with **Hans** Bach, born at Wechmar about 1561; had its most illustrious representative in Johann Sebastian Bach, and became extinct on the death of his grandson, Friedrich Ernst Wilhelm Bach, Berlin, 1845. A genealogical table prepared by Johann Sebastian and supplemented by his son, Carl Philip Emanuel, sets forth the names of 53 men. Musicians of the Bach family so completely monopolized their art in Arnstadt, Erfurt, and Eisenach that Erfurt town musicians were called Bachs. **Veit**, assumed to have been the son of HANS, immigrated to Hungary to escape reli-

gious persecution, but later returned to Wechmar, where he plied the trades of miller and baker, and in leisure moments played the cythringen, which may have been a kind of zither. B. about 1550; d. Mar. 8, 1619. **Hans** was the first to become a professional musician, but combined the gentle art with carpet weaving. B. about 1580, son of VEIT; d. Dec. 26, 1626. **Johannes** became town musician and church organist at Erfurt. B. Nov. 26, 1604, son of HANS; d. 1673. **Heinrich** served as organist at Arnstadt for more than 50 years beginning 1641. B. Wechmar, Sept. 16, 1615; son of HANS; d. July 10, 1692. **Christoph** became town musician to Arnstadt and court musician to Count Schwarzburg. B. Wechmar, April 19, 1613; son of HANS; d. Sept. 14, 1661. **Georg Christoph** composed, taught school and sang at Themar and Schweinfurt. B. Sept. 6, 1642, Erfurt; son of CHRISTOPH; d. April 24, 1679. **Johann Christoph** and **Johann Ambrosius,** twin sons of CHRISTOPH, were so much alike as to be hardly distinguishable, even by their wives. Both played violin. Johann Christoph became court musician to Count Schwarzburg at Arnstadt. Two of his sons were musicians. B. Erfurt, Feb. 22, 1645; d. Aug. 25, 1693. Johann Ambrosius joined the Erfurt "Raths-Musikanten" in 1667. He became the father of JOHANN SEBASTIAN, and died Eisenach, 1695. Johann Christoph played organ in Eisenach churches, where he finally became court organist. B. Arnstadt, son of Heinrich, Dec. 8, 1642; d. Mar. 31, 1703. **Johann Michael** composed 72 fugued and figured chorale preludes, organist at Gehren, near Arnstadt. He was the father of Maria Barbara, 1684–1720, who was the first wife of her cousin, Johann Sebastian. B. Aug. 9, 1648, Arnstadt, son of HEINRICH; d. May, 1694. **Johann Christian** directed the musical society at Erfurt in succession to his father, JOHANN of Erfurt. B. Aug. 2, 1640; d. 1682. **Johann Aegidius** became organist of St. Michael's Church, Erfurt, and on the death of his brother, Johann Christian, succeeded him as director. These brief references bring us to the fifth generation of the Bach family, reckoned from Hans of Wechmar, the generation in which the genius of the race culminates in JOHANN SEBASTIAN. Reserving Johann Sebastian for a special article, others fifth in descent from Hans in this period were: **Johann Bernhard** composed four orchestral suites, preludes, and clavier music, organist at Erfurt, at Magdeburg succeeded Johann Christoph as organist at Eisenach. B. Nov. 23, 1676; son of JOHANN AEGIDIUS; d. June 11, 1749. **Johann Christoph** succeeded his father, JOHANN AEGIDIUS, at Erfurt. B. Aug. 15, 1685; d. 1717. **Johann Christoph** became organist at Ohrdruf; pupil of Pachelbel of Erfurt, and brother of Johann Sebastian, to whom he taught clavier. B. June 15, 1671; son of Johann Ambrosius; d. 1721. **Johann Nicolaus** composed many suites, the comic opera "Der Jenaische Wein und Bier Rufer"; manufactured pianos but met with great opposition because of his introduction of equal temperament; organist to town and University of Jena; composed the cantata for double chorus and orchestra, "Es erhub sich ein Streit," the motet "Ich lasse dich nicht," well known under the English title "I wrestle and pray," and once attributed to Johann Sebastian. B. 1669; son of Johann Christoph of Eisenach; d. 1753. **Johann Ludwig** composed 17 church cantatas (Johann Sebastian transcribed 12 of them), a suite in G, chapelmaster at Meiningen. B. Steinbach, 1677; son of Jakob Bach and probably descended from Veit; d. 1741. Of the generation succeeding Johann Sebastian were: **Johann Ernest** composed sacred music and a clavier fantasia and fugue; graduated in law Leipsic University; studied music under Johann Sebastian; chapelmaster at Weimar, 1756. B. Eisenach, Sept. 1, 1722; son of JOHANN BERNHARD. **Wilhelm Friedeman,** "the Halle Bach," composed 23 church cantatas and 17 sets of instrumental pieces, regarded as

ENRICO CARUSO
LILLIAN NORDICA
ADELINA PATTI
ERNESTINE SCHUMANN-HEINK
NELLIE MELBA
MARCELLA SEMBRICH
LUISA TETRAZZINI

one of the greatest organists and theorists of his time, ruined himself in dissipation and died in want. Eldest son of JOHANN SEBASTIAN, who educated him, he studied at the Thomasschule and won honours in mathematics at Leipsic University. Organist at Dresden, and in 1747 at the Liebfrauenkirche, Halle, he was without regular employment from 1764, when he resigned, to his death, Berlin, 1784. **Johann Christoph Friedrich,** "the Bückeburg Bach," composed operas, oratorios, and passion music; chapelmaster to Count Schaumberg at Bückeburg. B. Leipsic, June 25, 1732; ninth son of JOHANN SEBASTIAN; d. Jan. 26, 1795. **Carl Philip Emanuel,** greatest of the sons of Johann Sebastian, is discussed in a special article. **Johann Christian,** "the Milanese or English Bach," composed the opera "Catone," performed in Milan, 1758; conducted Mrs. Cornely's subscription concerts in London with Abel from 1765 to 1775, when they established their own series, lasting until 1782; taught music to English Royal family; composed the operas "Temistocle," "Adriano in Siria," "Lucio Silla," "La Clemenza di Scipione," and much piano music. B. Leipsic, 1735; 11th son of JOHANN SEBASTIAN; studied in Berlin with his brother C. P. Emanuel; visited Naples, Milan; organist Milan Cathedral, 1760–62; d. London, Jan. 1, 1782. **Johann Gottfried Bernhard** became organist to the Marienkirche, Mülhausen, 1735, and the following year of the Sangerhausen Jacobikirche. B. May 11, 1715; son of JOHANN SEBASTIAN; d. while studying law at Jena, May 27, 1739. **Wilhelm Friedrich Ernst** composed "Huldigungs cantata" in honour of the accession of Frederick William II of Prussia, who made him cembalist to the Queen, taught the royal children two generations, assisted with his wife and two daughters at dedication of monument at the Thomasschule. Leipsic, in honour of Johann Sebastian. B. Bückeburg, May 27, 1759; son of JOHANN CHRISTOPH FRIEDRICH, and last of the descendants of the Johann Sebastian Bachs bearing the name; d. Berlin, Dec. 25, 1845.

Bach (Johann Sebastian) composed the Passions according to St. Matthew and St. John, which have caused most works along these lines to be forgotten; organ music in every form which has never been excelled; brought the art of fugue to its highest perfection; established the much debated system of equal temperament with his "Well Tempered Clavier," "Das Wohltemperirte Clavier," which enforced its value by presenting preludes and fugues in every key; revolutionized the technique of keyboard instruments by first bringing into equal play the little finger and thumb; threw his influence in favour of the harmonic system as opposed to the church modes; invented the viola pomposa and the Lauten-clavicymbalum; taught with distinguished success, and composed chamber music in all varieties. Born at Eisenach in Mar., 1685, baptized Mar. 23, the son of Johann Ambrosius Bach and Elizabeth, born Lammerhit; he received violin lessons from his father, but, being left an orphan at the age of ten, went to live with his elder brother, Johann Christoph, organist at Ohrdruf. His brother taught him clavier, but forbade him to touch a manuscript collection of Buxtehude, Frohberger, and others, and when the lad managed to copy it by moonlight after six months' labour, so great was his desire for an insight into the best music of his day, took it from him. He had attended the local lyceum, but at 15 he was admitted a free scholar at St. Michael's Lüneburg, because of his lovely soprano voice. There he studied organ with Böhm and made excursions to hear Reinken at Hamburg and to Celle, where the French composers were in fashion. At 18 he joined the band of Prince Johann Ernst at Weimar, and a few months later became organist of the new church at Arnstadt. He walked to Lübeck to hear Buxtehude play the organ, and remained until the church authorities recalled him to Arnstadt. 1707 found

him organist of St. Blasius Church, Mülhausen, and Oct. 17 of that year he married his cousin Maria Barbara. Of their seven children only a daughter, Wilhelm Friedemann, and Carl Philip Emanuel survived infancy. In 1708 he became organist to the court of Weimar; in 1714 concertmeister, and then he undertook a series of concert tours. One of these took him to Dresden in 1717 where Marchand, a famous French organist, accepted his challenge to a contest in music, but fled before the appointed time, leaving Bach in possession. The same year he was made chapelmaster to Prince Leopold of Anhalt-Cöthen at 400 thalers per annum, and, while holding this office, produced a quantity of chamber music. Between 1718–20 Bach accompanied the Prince to Carlsbad. During this absence from home his wife died. Bach then applied for the position of organist at the Jacobskirche, Hamburg, but an unknown musician offered 4000 marks for the office — and got it. In 1721 he married Anna Magdalene Wülken, daughter of the Weissenfels court trumpeter. Thirteen children were born of the marriage, of whom only Johann Christoph Friedrich and Johann Christian survived him. The period of Bach's greatest activity began with 1723, when he became cantor at the Thomasschule and organist and music director at the Thomaskirche and Nicolaikirche, Leipsic, where he remained in service 27 years. His duties left him ample time for composition. His Passions and the famous High Mass in B minor were written for the Leipsic churches. He was recognized as one of the leading men of the community and mingled on pleasant terms with the best society. In 1736 he was made honorary chapelmaster to the Elector of Saxony, and in 1747 visited Frederick the Great at Berlin, where his son, C. P. Emanuel, was court cembalist. The king made him test all the pianos and organs, and gave him a theme to work out which, on his return home, Bach developed and dedicated to Frederick as "Musikalisches Opfer." Hard work in copying resulted in the failure of Bach's eyes. Two operations failed to restore his vision, but suddenly, July 18, 1750, sight was restored him. Ten days later he died. "Vor deinen Thron tret' ich hiemit," a choral, was completed shortly before his death. Bach's pupils included Altnikol, Ludwig Krebs, Johann Caspar Vogler, Agricola, and Marpurg. Despite their admiration, full recognition of Bach's merit as a composer was deferred until Mendelssohn, Schumann, and Chopin blazoned it to the world. His works include **Church Cantatas.** Ach Gott, vom Himmel sieh darein; Ach Gott, wie manches Herzeleid; Ach Herr, mich armen Sünder; Ach, ich sehe, jetzt da ich zur Hochzeit gehe; Ach, lieben Christen, seid getrost; Ach wie flüchtig, ach wie nichtig; Allein zu dir, Herr Jesu Christ; Alles nur nach Gottes Willen; Also hat Gott die Welt geliebt; Am Abend aber desselbigen Sabbaths; Aergre dich, o Seele, nicht; Auf Christi Himmelfahrt allein; Aus der Tiefe rufe ich, Herr zu dir; Aus tiefer Noth schrei ich zu dir; Barmherziges Herze der ewigen Liebe; Bereitet die Wege, bereitet die Bahn; Bisher habt ihr nichts gebeten in meinem Namen; Bleib' bei uns, denn es will Abend werden; Brich dem Hungrigen dein Brod; Bringet dem Herrn Ehre seines Namens; Christ lag in Todesbanden; Christ unser Herr zum Jordan kam; Christen, ätzet diesen Tag; Christum wir sollen loben schon; Christus der ist mein Leben; Das ist je gewisslich wahr; Das neugebor'ne Kindelein; Dazu ist erschienen der Sohn Gottes; Dem Gerechten muss das Licht; Denn du wirst meine Seele nicht in der Hölle lassen; Der Friede sei mit dir; Der Herr denket an uns; Der Herr ist mein getreuer Hirt; Der Himmel lacht, die Erde jubiliret; Die Elenden sollen essen; Die Himmel erzählen die Ehre Gottes; Du Friedefürst, Herr Jesu Christ; Du Hirte Israel, höre; Du sollst Gott, deinen Herrn, lieben; Du wahrer Gott und Davids Sohn; Ein' feste Burg ist unser Gott; Ein Herz, das seinen Jesum lebend weiss; Aeltere Bearbeitung der Kantate; Ein ungefärbt

Gemüthe; Erforsche mich, Gott, und erfahre mein Herz; Erfreut euch, ihr Herzen; Erfreute Zeit im neuen Bunde; Erhalt' uns, Herr, bei deinem Wort; Erhöhtes Fleisch und Blut; Er rufet seinen Schafen mit Namen; Erschallet, ihr Lieder; Erwünschtes Freudenlicht; Es erhub sich ein Streit; Es ist das Heil uns kommen her; Es ist dir gesagt, Mensch, was gut ist; Es ist ein trotzig und verzagt Ding; Es ist euch gut, dass ich hingehe; Es ist nichts Gesundes an meinem Leibe; Es reifet euch ein schrecklich Ende; Es wartet alles auf dich; Falsche Welt, dir trau' ich nicht; Freue dich, erlöste Schaar; Geist und Seele wird verwirret; Gelobet sei der Herr, mein Gott; Gelobet seist du, Jesu Christ; Gleich wie der Regen und Schnee; Gloria in excelsis Deo; Gott der Herr ist Sonn' und Schild; Gott fahret auf mit Jauchzen; Gott ist mein König; Gott ist unsre Zuversicht; Gott, man lobt dich in der Stille; Gott soll allein mein Herze haben; Gott, wie dein Name, so ist auch dein Ruhm; Gottes Zeit ist die allerbeste Zeit; Gottlob; nun geht das Jahr zu Ende; Halt' im Gedächtnis Jesum Christ; Herr Christ, der ein'ge Gottessohn; Herr, deine Augen sehen nach dem Glauben; Herr, gehe nicht in's Gericht; Herr Gott, Beherrscher aller Dinge; Herr Gott, dich loben alle wir; Herr Gott, dich loben wir; Herr Jesu Christ, du höchstes Gut; Herr Jesu Christ, wahr'r Mensch und Gott; Herr, wie du willst, so schick's mit mir; Herz und Mund und That und Leben; Himmelskönig, sei willkommen; Höchsterwünschtes Freudenfest; Ich armer Mensch, ich Sündenknecht; Ich bin ein guter Hirt; Ich bin vergnügt mit meinem Glücke; Ich elender Mensch, wer wird mich erlösen; Ich freue mich in dir; Ich geh' und suche mit Verlangen; Ich glaube, lieber Herr; Ich hab' in Gottes Herz und Sinn; Ich habe genug; Ich habe meine Zuversicht; Ich hatte viel Bekümmerniss; Ich lasse dich nicht, du segnest mich denn; Ich liebe den Höchsten von ganzem Gemüthe; Ich ruf' zu dir, Herr Jesu Christ; Ich steh' mit einem Fuss im Grabe; Ich weiss, dass mein Erlöser lebt; Ich will den Kreuzstab gerne tragen; Ihr, die ihr euch von Christo nennt; Ihr Menschen, rühmet Gottes Liebe; Ihr Pforten zu Zion; Ihr werdet weinen und heulen; In allen meinen Thaten; Jauchzet Gott in allen Landen; Jesu, der du meine Seele; Jesu, nun sei gepreiset; Jesus nahm zu sich die Zwölfe; Jesus schläft, was soll ich hoffen? Komm, du süsse Todesstunde; Leichtgesinnte Flattergeister; Liebster Gott, wann werd' ich sterben? Liebster Immanuel, Herzog der Frommen; Liebster Jesu, mein Verlangen; Lobe den Herren, den mächtigen König der Ehren; Lobe den Herrn, meine Seele; Lobet Gott in seinen Reichen; Mache dich, mein Geist, bereit; Man singet mit Freuden vom Sieg; Mein Gott, wie lang', ach lange; Mein liebster Jesus ist verloren; Meine Seel' erhebt den Herren! Meine Seele rühmt und preist; Meine Seufzer, meine Thränen; Meinen Jesum lass' ich nicht; Mit Fried' und Freud' ich fahr' dahin; Mit Gnaden bekröne der Himmel die Zeiten; Nach dir, Herr, verlanget mich; Nimm von uns, Herr, du treuer Gott; Nimm, was dein ist; Nun danket alle Gott; Nun ist das Heil und die Kraft; Nun komm, der Heiden Heiland; Nur Jedem das Seine; O ewiges Feuer, o Ursprung der Liebe; O Ewigkeit, du Donnerwort; O heil'ges Geist- und Wasserbad; O Jesu Christ, mein's Lebens Licht; Preise, Jerusalem, den Herrn; Schau, lieber Gott, wie meine Feind'; Schauet doch und sehet, ob irgend ein Schmerz sei; Schlage doch, gewünschte Stunde; Schmücke dich, o liebe Seele; Schwingt freudig euch empor; Sehet, welch' eine Liebe; Sehet, wir gehn hinauf gen Jerusalem; Sei Lob und Ehr dem höchsten Gut; Selig ist der Mann; Sie werden aus Saba Alle kommen; Sie werden euch in den Bann thun; Siehe, ich will viel Fischer aussenden; Siehe zu, dass deine Gottesfurcht; Singet dem Herrn ein neues Lied (Lobe, Zion, deinen Gott); So du mit deinem Munde; Süsser Trost, mein Jesus kommt; Thue Rechnung! Donnerwort; Trauer-Ode auf das Ableben

der Gemahlin Augusts des Starken; Tritt auf die Glaubensbahn; Uns ist ein Kind geboren; Unser Mund sei voll Lachens; Vergnügte Ruh', beliebte Seelenlust; Wachet auf, ruft uns die Stimme; Wachet, betet, seid bereit allezeit; Wahrlich, ich sage euch; Wär' Gott nicht mit uns diese Zeit; Warum betrübst du dich, mein Herz; Was frag' ich nach der Welt; Was Gott thut, das ist wohlgethan; Was mein Gott will, das g'scheh' allzeit; Was soll ich aus dir machen, Ephraim? Was willst du dich betrüben; Weinen, Klagen, Sorgen, Zagen; Wer da glaubet und getauft wird; Wer Dank opfert, der preiset mich; Wer mich liebet, der wird mein Wort halten; Wer nur den lieben Gott lässt walten; Wer sich selbst erhöhet, der soll erniedriget werden; Wer weiss, wie nahe mir mein Ende; Widerstehe doch der Sünde; Wie schön leuchtet der Morgenstern; Wir danken dir, Gott, wir danken dir; Wir müssen durch viel Trübsal; Wo gehest du hin; Wo Gott der Herr nicht bei uns hält; Wo soll ich fliehen hin; Wohl dem, der sich auf seinen Gott. **Secular Cantatas.** Amore traditore; Angenehmes Wiederau. Dramma per musica; Auf schmetternde Töne. Drama zum Namenstage Augusts III; Geschwinde, ihr wirbelnden Winde. Der Streit zwischen Phoebus und Pan; Höchsterwünschtes Freudenfest; Ich bin in mir vergnügt. Von der Vergnügsamkeit; Lasst uns sorgen, lasst uns wachen. Die Wahl des Herkules; Mer hahn en neue Oberkeet; Mit Gnaden bekröne der Himmel die Zeiten; O angenehme Melodei; O holder Tag, erwünschte Zeit; Non so che sia Dolore; Preise dein Glück; Schleicht, spielende Wellen. Drama auf das Geburtsfest Augusts III; Schweigt, stille, plaudert nicht. Kaffee-Kantate; Schwingt freudig euch empor. Die Freude reget sich; Tönet, ihr Pauken! Erschallet, Trompeten. Dramma per musica; Vereinigte Zwietracht der wechselnden Saiten. Dramma zu einer Universitätsfeier; Was mir behagt, ist nur die muntre Jagd; Weichet nur, betrübte Schatten; Zerreisset, zersprenget, zertrümmert die Gruft. Der zufrieden gestellte Aeolus. **Motets.** Der Geist hilft unsrer Schwachheit auf; Fürchte dich nicht, ich bin bei dir; Ich lasse dich nicht, du segnest mich denn; Jesu, meine Freude; Komm, Jesu, komm; Lobet den Herrn, alle Heiden; Sei Lob und Preis mit Ehren; Singet dem Herrn ein neues Lied. **Oratorios.** Easter Oratorio; Christmas Oratorio. **Masses.** Grand Mass in B minor; Mass in F major; Mass in A major; Mass in G minor; Mass in G major; Magnificat in D major; 5 Sancti in C major, D major, D minor, G major, D major. **Passion Music.** St. John Passion; St. Matthew Passion; St. Matthew Passion; St. Luke Passion (from the Bach MSS., composer not ascertained). **Songs and Arias.** Sacred Songs and Arias from the "Schemelli's Gesangbuch" and the "Notenbuch" of Anna Magdalena Bach; Chorales for mixed Voices. **Overtures (Suites).** C major, B minor, D major, D major. **Concertos.** F major, F major, G major, G major, B flat major; Concertos for one Piano: D minor, E major, D major, A major, F minor, G minor, F major, A minor, D major; Concertos for two Pianos: C minor, C major, C minor; Concertos for three Pianos; D minor, C major; Concertos for four Pianos: A minor; Concertos for Violin: A minor, E major, D minor, Symphony Movements in D major. **Chamber Music.** For Violin Solo: Sonata in G minor; Sonata in B minor; Sonata in A minor; Sonata in D minor; Sonata in C major; Sonata in E major. For Pianoforte and Violin: Suite in A major; Sonata in B minor; Sonata in A major; Sonata in E major; Sonata in C minor; Sonata in F minor; Sonata in G major; Sonata in E minor; Fugue in D minor. For Pianoforte and Flute: Sonata in B minor; Sonata in E flat major; Sonata in A major; Sonata in C major; Sonata in E minor; Sonata in E major. For Violoncello Solo: Suite in G major; Suite in D minor; Suite in C major; Suite in E flat major; Suite in C minor;

Suite in D major. For Pianoforte and Viola da gamba or 'Cello: Sonata in G major; Sonata in D major; Sonata in G minor; Sonata in C major for two Violins and Pianoforte; Sonata in G major for Flute, Violin and Pianoforte; Sonata from "Musikalisches Opfer" for Flute, Violin and Pianoforte. **Organ Works.** Preludes and Fugues in C major, C minor, C major, A minor, E minor, B minor, A major, G major, E flat, D major, D minor, F minor, G minor; Fantasias and Fugues in G minor, C minor, A minor; Toccatas and Fugues in F major, E major, D minor, C major, D minor; Preludes and Fugues in G major, E minor, A minor, C major, C minor; Eight short Preludes and Fugues in C major, D minor, E minor, F major, G major, G minor, A minor and B flat major; Prelude in C major; Prelude in G major; Prelude in A minor; Fugues in C minor, C minor, G major, G major, G minor, B minor; Canzona in D minor; Allabreve in D major; Fantasias in C major, C minor, G major, G major, B minor; Pastorale in F major; Trio in D minor; Concerto in G major; Concerto in A minor; Concerto in C major; Concerto movement in C major; Passacaglia in C minor; Sonatas I., in E flat major, II., in C minor, III., in D minor, IV., in E minor, V., in C major, VI., in G major; "Orgelbüchlein," 46 short Prel. to Chorales; Variations on Chorale: "Christ der du bist der helle Tag"; Variations on Chorale: "O Gott, du frommer Gott"; Variations on Chorale: "Sei gegrüsset Jesu gütig!"; Variations in Canon Form on: "Vom Himmel hoch da komm ich her"; Chorale Preludes on melody-texts by A—J; Chorale Preludes on melody-texts by K—W; **Piano ("Clavier").** Preludes, Inventions, Cappriccio, Suites; Six English Suites; Klavier-Uebung. Six Partitas; Klavier-Uebung. Italian Concerto. The "Partita" or French Overture, four Duets. Aria with 30 Variations ("Goldberger Variations"); The Well Tempered Clavier, vol. I.; The Well Tempered Clavier, vol. II.; 3 Toccatas, Fugue in A minor, Fantasia and Fugue in A minor, Chromatic Fantasia and Fugue in D minor, 2 Fantasias, Prelude and Fugue in E flat, 2 Preludes and Fughettas, 2 Fugues in C, 3 Fugues in C minor, E minor, D minor; Suites in A minor and in E flat, Overture (Suite) in F, Sonata in D, Fantasia and Fugue in D, Toccatas in E minor and G, Toccata and Fugue, Prelude and Fugue in E flat, A minor, A minor, Prelude and Fughetta in F, G; 6 Preludes, Prelude in C, Prelude (Fantasia) in A minor, Aria variata in A minor; Prelude (Fantasia) in C minor. Fantasia in G minor.—Fantasia on a Rondo in C minor. Fugues in C min. A., C., A min., D min., A. Fugues on a theme of Albinoni in A a B min. Capriccios in E. 3 Minuets in G; Sonata in D min., Suite in E. Adagio in G. Sonata in A min. 2 Fugues in B flat. 16 Concertos arranged from Concertos by Benedetto Marcello, G Ph. Telemann, A. Vivaldi. See: Spitta's J. S. Bach, 2 vols., 1873-80, Leipsic; trans. English, Clara Bell and J. A. Fuller Maitland, London, 1884; "Ueber Bach's Leben, Kunst und Kunstwerke," Forkel; trans. English, Samuel Wesley, 1820; "Life," Miss Shuttleworth; and the annual publications of the Bach Gesellschaft.

Bach (Carl Philipp Emanuel) composed concertos, sonatas, instrumental pieces, etc., with such grace and skill that he was for a time deemed the superior of his illustrious father, JOHANN SEBASTIAN; wrote "Versuch über die wahre Art das Clavier zu spielen," setting forth the principles of Johann Sebastian, describing the ornaments employed. This book may be said to have directed the development of modern piano playing. B. Mar. 8, 1714, Weimar, called the "Berlin" or "Hamburg" Bach; educated at Thomasschule; studied law at Leipsic and Frankfort universities; entered service of Frederick of Prussia, 1738, with whom he remained until 1767, when called to Hamburg in succession to Telemann. Composed oratorios "Die Israeliten in der

Wuste," "Die Auferstehung und Himmelfahrt Jesu," 22 Passions, 210 solo pieces. D. 1788.

Bach Choir was organized in London, 1875, for the performance of the High Mass in B minor. Otto Goldschmidt, Sir C. Villiers Stanford, and Dr. H. Walford Davies have been the conductors, and much excellent classic music has been revealed to English ears by it.

Bach Festivals. See MORAVIAN CHOIRS.

Bach Gesellschaft was formed by Schumann, Hauptmann, Otto Jahn, C. F. Becker, aided by Breitkopf & Härtel, and approved by Spohr, Liszt, etc., to publish all authentic works of Johann Sebastian Bach. This excellent purpose was accomplished after 46 annual publications. The "Neue Bach Gesellschaft" was then formed to publish the complete issue in piano score.

Bach Society was formed in London, Oct. 27, 1849, to collect the compositions of J. S. Bach, or books or MS. bearing on his life and work. The collection passed into the custody of the Royal Academy of Music when the society disbanded, Mar. 21, 1870.

Bache (Francis Edward) composed unpublished operas "Rubezahl" and "Which is Which," an overture and piano music. B. Birmingham, Eng., Sept. 14, 1833; d. Aug. 24, 1858.

Bache (Walter) gave concerts at which important works of Liszt were first heard in London; taught piano, Royal Academy of Music. B. Birmingham, Eng., June 19, 1842; younger brother, FRANCIS EDWARD, d. London, Mar. 26, 1888. See "Brother Musicians," memoir by their sister Constance Bache, London, 1901.

Bachmann (Sixtus) composed masses; boyish rival of Mozart as organist. B. July 18, 1754, Ketterhausen, Bavaria; entered the Church; d. near Vienna, 1818.

Bachofen (Johann Caspar) composed hymns and taught in Zürich; directed "Chorherrn Gesellschaft." B. Zürich, 1697; d. 1755.

Back. Lower part of the sounding box of string instruments, connected in viols to the sounding board or belly by a sound post set beneath the bridge. Its construction and material vitally affect the quality of the tone produced.

Back Choir Organ. Permits the player to sit with his back to the instrument; RUCKPOSITIV.

Backer-Gröndahl (Agathe Ursula) composed songs and played piano; pupil of Kjerulf, Kullak, and Bülow; m. O. A. Gröndahl, Christiania, 1775. B. Holmestrand, Norway, Dec. 1, 1847; add. Christiania.

Backfall. Harpsichord or lute agremens.

Bacon (Richard Mackenzie) founded the Norwich (Eng.) Triennial Musical Festival, 1824; wrote music criticism; edited "Quarterly Musical Magazine and Review," England's first music periodical, and the Norwich Mercury. B. Norwich, May 1, 1776; d. Nov. 27, 1844.

Badiali (Cesare) composed songs, sang bass with distinction in opera at Milan, Vienna, etc. Debut, Trieste, 1827; d. Imola, Nov. 17, 1865.

Badinage. *Fr.* Playfulness.

Bagatelle. *Fr.* "A trifle," sketch.

Bagge (Selmar) wrote music criticism and composed; taught composition, Vienna Conservatory. B. June 30, 1823; son of the rector of the Coburg gymnase; d. July 17, 1896, Basle.

Bagpipes were played by the ancient Greeks; were the martial instruments of Roman armies; during the middle ages were common in every part of Europe for religious as well as secular music, but have gradually disappeared with the advance of musical culture in most civilized countries. The characteristics of all bagpipes, whether in remote Asia, where the instrument doubtless originated and is still played, in Calabria or Scotland, are the windchest or bag, the chaunter or melody pipe, and the drones or fixed pipes. In all cases the pipes are fitted with reeds. The compass and scale of bagpipes differ with the country of their origin. The modern Irish bagpipe, which is the most perfect and elaborate now in use, has seven finger

holes, a thumb hole, and eight keys with a chromatic scale from d′ to d‴ on the chaunter, and four drones. The scale of the Highland bagpipe is neither diatonic nor equal tempered, but rather akin to certain oriental modes.

Baguette. *Fr.* Drumstick.

Bai (Tommaso) composed a "Miserere" ranked with those of Palestrina and Allegri; chapelmaster of the Vatican. B. Crevalcuore, near Bologna; d. Dec. 22, 1714.

Baildon (Joseph) won a Catch Club prize, 1763, with his glee "When Gay Bacchus Fills My Breast"; published collections of songs; sang in Eng. Chapel Royal. B. about 1727; d. May 7, 1774.

Balliot (Pierre Marie François de Sales) composed extensively for violin; compiled and edited "Methode de Violon" with Rode and Kreutzer; ranked with the greatest of French violinists and was the last exponent of the classic style taught in Paris before the Paganini furore; wrote "Art du Violon," 1834. B. Oct. 1, 1771, Passy, near Paris; d. Sept. 15, 1842.

Baini (Giuseppe) wrote "Memorie Storico Critiche" (Rome, 1828), which is at once a biography of Palestrina and a review of his compositions, and other works on music; composed a ten-part "Miserere," still sung in the Pontifical Chapel, Rome, of which he was master. B. Rome, Oct. 21, 1775; entered the Church; d. May 21, 1844.

Baisser. *Fr.* To lower.

Baker (George) played violin, organ; composed. B. Exeter, Eng., 1773; d. Feb. 19, 1847.

Baker (Theodore, Ph.D.) wrote "Dictionary of Musicians," "Dictionary of Music," etc.; acted as literary adviser and edited for G. Schirmer Co.; add. New York City.

Balafo. An African XYLOPHONE.

Balalaika. Crude two-stringed guitar used by Russian peasants.

Balakirev (Mily Alexeivich) organized what is called the New Russian School; founded the Free School of Music in St. Petersburg, 1862, aided by Lomakin and Von Stassov; composed the symphonic poem "Tamara," overtures, a symphony; published collection of folk songs. B. Nijny-Novgorod, Dec. 31, 1836; chapelmaster to the Czar, 1869; add. St. Petersburg.

Balancement. *Fr.* Tremolo.

Balatka (Hans) composed cantatas; founded Milwaukee Musikverein, 1860; conducted Chicago Philharmonic Society. B. Hoffnungsthal, Moravia, 1827; d. Chicago, 1899.

Balbi (Lodovico) composed church music; directed in Venice and Padua; Venetian monk, 16th century.

Baldassarri (Benedetto) created ten. rôle of Timante in Handel's opera "Floridante."

Baldenecker (Nicolaus) founded amateur concerts with Schelble, from which the Frankfort Caecilien-Verein was developed. B. Mayence, 1782; first violin Frankfort Theatre, 1803–51.

Baldi sang counter ten. in operas of Handel and Bononcini, 1725–28.

Balelli sang bass in Italian opera, 1785–88.

Balfe (Michael William) composed "BOHEMIAN GIRL," and in all 31 operas, several of which were successful in France and Germany. Born in Dublin, May 15, 1808, son of a dancing master, he composed a polacca for band at seven, gave a violin concert at nine, and wrote a popular ballad; became pupil of Charles Edward Horn in London, 1823; played violin and sometimes led the Drury Lane orchestra; went to Italy under the patronage of Count Mazzara, 1825. "La Pérouse," a ballet written during this period, was favourably received. Then he visited Rossini in Paris, who promised him an appointment as baritone at the Italian Opera, and after lessons from Bordogni, he made a successful debut there in 1827 as Figaro in the "Barber of Seville." "I Rivali di se stessi," his first opera was written in 20 days during an engagement at Palermo, 1829–30. There too he married Lina Rosa, a Hungarian singer. "The Siege of Rochelle," first of his English operas, met with success at Drury Lane, 1835, then came "The Maid of Artois," containing "The Light of Other Days," immortalized by Malibran. He sang,

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] ... William and Mary, and [illegible]

[illegible]

[illegible]

[illegible] ... with great success in opera, 17[illegible]–18[illegible], though never a good musician, having been originally a street singer.

B. Crema, Lombardy, 1759; m. Zaccaria Banti, the dancer; d. Bologna, Feb. 18, 1806.

Bantock (Granville) conducted orchestral concerts, New Brighton, Eng., 1897–1901, bringing out works by Mackenzie, Parry, Stanford, Corder, German, Elgar, Cowen, thus aiding in the advancement of British music; composed the operas "Caedmar," "The Pearl of Iran," 1896; "The Fire Worshippers," dramatic cantata, 1892; "Christus," festival symphony, 1901. B. London, Aug. 7, 1868; won Macfarren scholarship, Royal Academy of Music; toured the world, 1894–95, as conductor of a George Edwardes production; principal Birmingham and Midland Institute School of Music, 1900; conductor Wolverhampton Festival Choral Society, 1902 and Birmingham.

Baptie (David) wrote "Handbook of Musical Biography," 1883, composed glees, edited hymn books. B. Edinburgh, Nov. 30, 1822.

Baptiste. Professional name of BAPTISTE ANET.

Baptiste (Jean) composed three operas, 15 ballets, cantatas; played 'cello at Paris Opéra. B. Florence, 1690; real name Johann Baptist Struck; d. 1755.

Bar divides the time of a composition into measures or bars; is a vertical line across the stave; when doubled, indicates close of a strain which, if dotted, is to be repeated. Bars determine the position of accent and were used for that purpose before the adoption of modern musical notation.

Barbaja (Domenico) managed La Scala and San Carlo operas in Italy and "Karnthnerthor" and "Auf der Wien" theatres in Vienna. Began life as a waiter; gave employment to greatest singers of his time; first produced many operas of Bellini, Donizetti, and Rossini. B. Milan, 1778; d. Oct. 16, 1841.

Barbaro. *It.* Barbarous.

Barber of Bagdad. Peter Cornelius' two-act comic opera to his own libretto was produced at Weimar by Liszt, Dec. 15, 1858, where its failure

caused Liszt's retirement. Years after Cornelius' death it was revived in German and English with complete success. The story deals with the famous barber of the Arabian Nights, and his interference with the love affairs of Nurredin and Margiana.

Barber of Seville. The delightful "Figaro" comedies of Beaumarchais have been the inspiration of many composers. Paisiello's opera was produced at St. Petersburg with complete success in 1780, and, although Rossini obtained his permission to treat the same subject, it was revived when Rossini's opera was presented at Paris, and the rival works became the subject of heated controversy; with the result, however, that Rossini's alone has survived. Rossini's opera, in two acts, was written to a libretto by Sterbini, and was first performed at Rome, Feb. 5, 1816. Doctor Bartolo wishes to marry his charming ward, Rosina, who loves and is loved by Count Almaviva, whom she knows as Lindoro. Figaro the Barber interests himself in the affairs of the lovers; suggests that the Count obtain entrance to Bartolo's house in the guise of a soldier with a billet for lodgings; tells Rosina of Almaviva's love for her, and carries a note to him from her. Bartolo's suspicions are aroused by Rosina's inky finger, and when the pretended soldier appears, he sends Rosina from the room, and declares he has a license against billets. While he looks for the license Almaviva makes love to Rosina, and Bartolo, on discovering this, makes such a row that the guards enter and Almaviva is obliged to retire. The second act reveals Almaviva once more in Bartolo's house, this time disguised as a singing master, come to replace Basilio, who is ill. In the love scene which follows Rosina is permitted to interpolate songs at discretion, as Rossini's music has been lost. Unfortunately the real Basilio presents himself, but Figaro bribes him to silence, and an elopement is planned for that night. Bartolo has obtained a note of Rosina's to Almaviva; sends for a notary to hasten his own wedding with her, and then tries to make her believe that Lindoro and Figaro have conspired to betray her to Count Almaviva. Rosina hears with delight that Lindoro and Almaviva are one and the same, the notary is bribed, and Bartolo is tricked into signing what he believes is a contract of marriage between himself and his ward, but which is really the marriage contract of Rosina and Almaviva. His rage is allayed when Almaviva presents him with Rosina's dowry. The original cast consisted of Figaro, Zamboni, bar.; Almaviva, Garcia, ten.; Bartolo, Botticelli, bass; Basilio, Vittarelli, bass; Rosina, Giogi Righetti, sop.; Berta, Signorina Rossi, sop. The principal musical numbers are: Act I: "Ecco ridente il cielo" (serenade), Almaviva; "Largo al factotum," Figaro; "Una voce poco fa," Rosina; "Calumny aria," Basilio; "E il maestro io faccio," Rosina and Figaro; Act II: "Ma vedi il mio destino," Bartolo; "Sempre gridi" (Aria di Sorbetto), Berta; "Zitti, zitti," terzetto. Subsequent adventures of Figaro are the theme of Mozart's "MARRIAGE OF FIGARO."

Barbers of Bassora. John Hullah's two-act comic opera, to words by Madison Morton, was produced Nov. 11, 1837, in London.

Barbi (Alice) sang mez. sop. in concert; debut Milan, 1882; wrote poems. B. Bologna, 1860, retired 1886.

Barbieri (Francisco Asenjo) composed 75 operettas, etc. B. Madrid, Aug. 3, 1823; d. Feb. 19, 1894.

Barbireau (Maître Jacques) composed church music; taught boys in the Antwerp Cathedral, 1448, to his death, Aug. 8, 1491.

Barbiton. The seven-stringed lyre of Anacreon; obsolete variety of violin.

Barcarole. *Fr.* "Boat song." Melodies of Venetian gondoliers, or their imitations.

Barcrofte (Thomas) composed church music; played organ Ely Cathedral, 1579; d. 1610.

Bards. Celtic minstrel poets held in high esteem, whose memory is perpetuated in the EISTEDDFODS.

Bardella (Antonio Naldi) probably invented the theorbo, which he played at the court of Tuscany, 16th century.

Bardi, Count Vernio (Giovanni) composed early form of opera performed in his home by Corsi, Peri, Rinuccini, V. Galilei, and others of his friends; was attached to court of Pope Clement VIII, 16th century.

Bardone. Obsolete instrument of viol family or baryton.

Barem. *Ger.* Organ stop of eight feet, or 16 feet closed flute pipes.

Bargaglia (Scipione) first employed word "Concerto" (Dr. Burney), composed and wrote on theory, Naples, 16th century.

Bargiel (Woldemar) composed symphony in C, overtures "Prometheus," "Zu Einem Trauerspiel," "Medea"; numerous works for piano, orchestra, chorus. B. Berlin, Oct. 3, 1828, half brother of Clara Wieck Schumann; pupil Schumann and Mendelssohn; taught in Berlin Hochschule für Musik and headed "Meisterschule für musikalische Composition"; connected with Academy of Fine Arts; D. Berlin, Feb. 23, 1897.

Barginet or **Bergeret.** Shepherd song.

Baribasso *It.* Deep bass.

Bariolage. *Fr.* Medley; cadenzas.

Baritenor. Low tenor.

Baritone. Male voice between bass and tenor, and partaking qualities of both, extreme range being G to g'. Mozart was first to compose important music for this voice, although its earlier recognition is proved by the special baritone clef (F placed on the stave's third line), now obsolete, but used by Purcell and Handel. The term is also applied to the Saxhorn in B flat or C, and to other instruments of intermediate range.

Baritono. *It.* Baritone.

Barker (Charles Spackman) invented the pneumatic organ lever, electric organ, and built organs under firm name of Barker & Verschneider. B. Bath, Eng., Oct. 10, 1806; went to Paris, 1837; returned to England, 1870; d. Maidstone, Eng., Nov. 26, 1879.

Bärmann (Heinrich Joseph) played and composed for clarinet, friend of Meyerbeer, Weber, and Mendelssohn. B. Potsdam, Feb. 14, 1784; d. June 11, 1847, Munich. **Karl** played bassoon in Berlin royal band. B. Potsdam; brother of HEINRICH JOSEPH; d. 1842. **Karl** played clarinet; wrote a "Clarinet School." B. 1820, Munich; son of HEINRICH JOSEPH; d. May 24, 1885. **Karl** taught music in Munich and Boston, Mass., 1881. B. July 9, 1839; son of KARL; pupil of Liszt, Lachner; add. Boston.

Barley (William) succeeded to music printing business conferred by Queen Elizabeth's patent upon Thomas Morley. Publications are dated London, 1596 to 1609.

Barnard (Charlotte Alington) wrote the "Claribel" ballads. B. Dec. 23, 1830; m. C. C. Barnard, 1854; d. Jan. 30, 1869, Dover, Eng.

Barnard (Rev. John) published the first English collection of cathedral music, 1641; canon St. Paul's Cathedral.

Barnby (Sir Joseph) composed 246 hymns; the oratorio "Rebekah"; conducted Royal Academy of Music concerts; was organist and choirmaster at 12; knighted Aug. 5, 1892. B. York, Aug. 12, 1838; d. London, Jan. 28, 1896.

Barnett (John) composed about 4,000 songs; "The Mountain Sylph," "Fair Rosamund," and "Farinelli," operas, the first of which achieved great popularity; taught and wrote on musical subjects. B. Bedford, Eng., July 15, 1802; second cousin of Meyerbeer; d. April 16, 1890.

Barnett (John Francis) composed the cantata "The Ancient Mariner"; overture to "The Winter's Tale," "The Raising of Lazarus," symphony in A minor, "Pastoral Suite"; son of Joseph Alfred Barnett and nephew of JOHN; won Queen's Scholarship in Royal Academy of Music; played pianoforte. B. London, Oct. 16, 1837; d. April 29, 1898.

Baron (Ernst Theophilus) wrote on the history and theory of music; composed; theorbist to Frederick the

Great. B. Breslau, Feb. 17, 1696; d. Berlin, April 12, 1760.

Baroness, The. Professional name of a German opera singer of Bononcini's time.

Barre (Antonio) published music in Milan, 1555–88; composed; sang at St. Peter's, Rome.

Barré. *Fr.* "Bar." Placing the finger over all the strings of a lute or guitar, which raises the pitch like a CAPOTASTO.

Barre (Leonard) composed motets and madrigals; advised Council of Trent on church music; sang in Papal Chapel, Rome, 1537–52.

Barrel Organ. The common street organ which has spread to all parts of the world dates from the beginning of the 18th century, and is the simplest form of the many mechanical devices for automatically producing music, requiring only the turning of a handle. The barrel is furnished with a series of pegs which open the valves as it revolves, admitting currents of air to a set of pipes. The same movement that turns the barrel pumps the bellows. The compass is generally about two octaves and a half. The barrel may be made to shift in position, in which case more than one tune can be played. Larger forms of barrel organ were once employed in churches, but have given way to melodeons. The principle may be studied in miniature in the music box, where the teeth of a steel comb are set in vibration by a barrel. It has been applied to such elaborate instruments as the "APOLLONICON," and to organs for private houses ranging in cost from $500 to $8,000, which imitate orchestral effect. When provided with manuals these elaborate instruments are called "Barrel and Finger Organs." Street pianos are also operated by the barrel mechanism.

Barret (Apollon Marie Rose) wrote "Complete Method for the Oboe," on which he was a distinguished soloist. B. France, 1804; d. Mar. 8, 1879.

Barrett (John) composed songs, act music, etc.; played organ. B. England, about 1674; d. about 1735.

Barrett (Thomas) made violins in London, 1710–30.

Barrett (William Alexander) wrote music criticism for London "Morning Post," 1869–91; a life of Balfe, "English Church Composers," etc.; edited with Sir John Stainer "Dictionary of Musical Terms." B. Hackney, Oct. 15, 1834; vicar-choral St. Paul's, London, 1876; d. Oct. 17, 1891.

Barrington, The Hon. (Daines) wrote description of Mozart in 1764 (vol. XI "Philosophical Transactions, 1780). B. London, 1727; d. 1800.

Barroco. *It.* Whimsical, eccentric.

Barry (Charles Ainslie) composed; wrote programme analyses; edited "Monthly Musical Record," London, 1875–79. B. London, June 10, 1830.

Barsanti (Francesco) published "A Collection of Old Scots Tunes," Edinburgh, 1742; composed; played flute and oboe. B. Lucca, 1690; went to England with Geminiani.

Bartei (Girolamo) composed; chapelmaster Volterra Cathedral; general of Augustinian monks, Rome; published eight-voice masses, 1608.

Barth (Karl Heinrich) taught piano in the Hochschule, Berlin, 1871; highly esteemed as concert pianist. B. Pillau, Prussia, July 12, 1847.

Barth (Richard) directed Hamburg Singakademie and Philharmonic concerts. B. June 5, 1850, Grosswanzleben, Saxony; violin pupil of Joachim; add. Hamburg.

Barthel (Johann Christian) played organ to court of Altenburg, 1804, until his death, June 10, 1831.

Barthélemon (François Hippolyte) composed music for "Orpheus," at Garrick's request, "A Peep Behind the Scene," and other burlettas; m. Mary Young, a singer; made successful tours as concert violinist. B. Bordeaux, July 27, 1741; d. July 20, 1808.

Bartholomew (William) adapted most of Mendelssohn's vocal pieces to English, and translated libretti. B. London, 1793; d. Aug. 18, 1867.

Bartleman (James) sang bass-bar. with distinction at London concerts. B. Westminster, Sept. 19, 1769; d. April 15, 1821.

Bartlett (John) composed "A Book of Ayres," 1606, Eng.

Bartolini (Vincenzio) sang sop. in London, 1782, Cassel, 1792.

Baryton. Obsolete instrument of the viol family for which Haydn composed 175 pieces; had six or seven strings like viola da gamba, and from seven to 44 sympathetic metal strings.

Bas-dessus. *Fr.* Mez. sop. or second treb.

Basevi (Abramo) wrote on theory; edited musical periodicals; composed operas; helped found "Società del Quartetto." B. Leghorn, Dec. 29, 1818; d. Florence, Nov., 1885.

Basili (Domenico Andrea) composed 24 clavier etudes; chapelmaster at Loretto. D. 1775. **Francesco** composed operas, symphonies; chapelmaster at St. Peter's, Rome. B. Feb., 1766, son of DOMENICO ANDREA; d. Mar. 25, 1850.

Bass. The lowest male voice, ranging from F, the lowest tone of the rare contra basso voice to the baritone register. The Basso Cantante is distinguished from the Basso Profondo by its flexibility rather than any difference in range. The Basso Buffo is a bass comedian.

Bass. The tones below middle C in the musical system as distinguished from those above, which are called treble; the grave as opposed to the acute.

Bassa Ottava. *It.* The lower octave.

Bass Bar. Strip of wood glued to the belly of a viol under the bass foot of the bridge to distribute the vibrations.

Bass Clarinet. Is generally set in B flat, but also in A and in C. The instrument is an octave lower than the CLARINET.

Bass Clef. The F clef, so called from having been modified from that letter.

Bass Drum. The largest DRUM in the modern orchestra; serves to define rhythm, but is not tuned.

Bass Flute. An obsolete bass instrument sometimes made like the ordinary FLUTE, but 32 inches long, sometimes doubled so that it resembled a bassoon. The name has been given an eight-foot organ stop.

Bassgeige. *Ger.* Bass viol.

Bass Horn. Deep B flat HORN, doubled like a basson which succeeded the serpent but has given way to the ophicleide.

Bass Lute. THEORBO.

Bass Tuba. The lowest of the Saxhorns; the euphonium.

Bassani (Giovanni Battista) composed six operas and 31 vocal and instrumental works and three oratorios; directed music at Bologna and Ferrara Cathedrals; played violin. B. Padua, 1657; d. Ferrara, 1717.

Basse Danse. Stately dance for two people in triple time popular in France, 15th and 16th centuries.

Basset Horn. The tenor clarinet, set in F, usually made curved for convenience in handling.

Bassevi (Giacobbe) became manager of Drury Lane, London; played 'cello during Garrick's management (professional name Cervetto); accumulated fortune equivalent to $100,000. B. Italy, 1682; d. London, Jan. 14, 1783. **James** played violin solos at the Haymarket, London, when 11, and in concert and orchestra until the death of his father GIACOBBE, when he retired. B. London, 1749; d. Feb. 5, 1837.

Bassi (Luigi) sang women's parts in opera at 13; developed as baritone and created the name part in "Don Giovanni," which Mozart wrote for him; became manager Dresden Italian opera, 1815. B. Pesaro, 1766; d. Dresden, 1825.

Bassiron (Philippe) composed masses published by Petrucci, 1505. B. Netherlands.

Basso Continuo. *It.* Figured bass for piano or organ or THOROUGH BASS.

Basso da Camera. *It.* Small double-bass for solos.

Basso Ostinato. *It.* GROUND BASS.

Basso Ripiendo. *It.* Bass of chorus parts.

Basson Russe. Bass horn.

Bassoon. The bass of the OBOE, ranging from B′ flat to b′ flat. The instrument is doubled on itself, and its resemblance to a bundle of sticks

is said to have caused Afranio, Canon of Ferrara (the probable inventor) to have named it "fagotto," 1540. Additional mechanism has raised the compass of modern instruments to f''. First introduced in orchestra about 1671, the bassoon has steadily grown in favour with composers, and Mozart wrote a concerto for it with full orchestral accompaniment.

Bastardella. Nickname of the singer AGUJARI.

Bastien et Bastienne. Mozart's operetta written in his 12th year, to words by Schachtner, was performed 1768 in the Messmers' garden-house in Vienna.

Baston (Josquin) composed motets and chansons, Flanders, 16th century.

Bates (Joah) founded and first conducted London's "Ancient Concerts," 1776. B. Mar. 19, 1740; m. Sarah Harrop, singer, 1780; d. June 8, 1799.

Bates (William) composed the comic opera "The Jovial Crew," "Songs sung at Marylebon Gardens," etc., England, 18th century.

Bateson (Thomas) first to graduate in music from Trinity College, Dublin; composed madrigals; played organ Chester and Dublin Cathedrals. D. 1631.

Bathe (William) invented a "harp of new device," which he presented to Elizabeth; published his "Brief Introduction to the True art of Musicke," 1584, the first of its kind in English, "A Brief Introduction to the Skill of Song," London, 1600. B. Ireland, grandson of Chief Baron and son of Judge Bathe; entered Society of Jesus; published "Janua Linguarum," Salamanca, 1611; d. Madrid, June 17, 1614.

Batiste (Antoine Eduard) wrote "Petit Solfège Harmonique"; wrote out accompaniments for figured basses of solfeggi by Cherubini and others; played and composed for organ, and taught at the Paris Conservatoire. He was the son of Batiste, the comedian, and uncle of Léo Delibes. B. Paris, Mar. 28, 1820; d. Nov. 9, 1876.

Baton (Charles) composed; wrote on and played vielle or hurdy-gurdy. Called "le jeune." An elder brother, Henri, played musette. Paris, 18th century.

Bâton. *Fr.* "Stick." Originally a long baton was used in conducting, which was rapped against the floor. This gave way to the small conductor's wand. A conductor's manner is called his "baton," and the term is also applied to a rest of two or more measures.

Battaille (Charles Amable) wrote on the voice and taught singing in Paris Conservatoire. B. Nantes, Sept. 30, 1822; d. Paris, May, 1872.

Battement. *Fr.* Ornament employed in singing.

Batten (Adrian) composed the full anthem "Deliver us, O Lord," services, etc., played organ Winchester and St. Paul's Cathedrals, 17th century.

Battere. *It.* Down beat.

Batterie. *Fr.* Roll of drum; group of percussion instruments.

Battery. Harpsichord agremen, which indicated a chord was to be played twice.

Battimento. *It.* Battement.

Battishill (Jonathan) composed songs, glees, anthems, and dramatic music, and played organ in London churches. B. London, May, 1738; m. Miss Davies, a singer, 1763; d. Dec. 10, 1801.

Battle of Prague. Kotzwara's programme piece descriptive of the contest between the Austrians and Prussians, 1757, became immensely popular and foreshadowed other compositions of like character.

Battle Symphony. English name of Beethoven's "Wellingtons Sieg, oder die Schlacht bei Vittoria."

Batton (Désiré Alexandre) composed operas, the failure of which was largely due bad librettos; collaborated with Auber, Hérold, and Carafa in "La Marquise de Brinvilliers"; became inspector of branch schools in the Paris Conservatoire, 1842. B. Paris, Jan. 2, 1797; d. Oct. 15, 1855.

Battuta. *It.* Strict time.

Bauernleyer. *Ger.* Hurdy-gurdy.

Bauerpfeife. *Ger.* Eight-foot organ stop.

Baulduin (Noel) directed music at

Notre Dame, Antwerp, 1513–18; composed motets, etc. B. Netherlands; d. 1529.

Baumgarten (C. F.) composed operas and pantomimes, including "Robin Hood," 1786, and "Blue Beard," 1792, while leader of the English opera at Covent Garden, London, 1780–1794.

Baxoncillo. *Sp.* Organ stop like open diapason.

Bayaderes. Dancing girls in Eastern temples.

Bayer (Joseph) composed the ballets "Die Puppenfee," "Die Braut von Korea," "Sonne und Erde," "Die Welt in Bild und Tanz"; the operettas "Der Schoene Kaspar," "Meister Menelaus," etc.; became ballet director Vienna Court Opera, 1882. B. 1851; add. Vienna.

Bayles. *Sp.* Gipsy dance songs.

Baylor (Eugene) composed "The Margrave Galop" in Richmond, Va., March, 1864, while major in the Confederate army, and other popular pieces. The "Margrave Galop" was long a favorite in the Southern states after the close of the Civil War. B. Virginia; add. Winchester, Va.

Bayly (Rev. Anselm) wrote "A Practical Treatise on Singing and Playing," 1771; "The Alliance of Musick, Poetry, and Oratory," 1789; sub-dean of Eng. Chapel Royal, 1764. B. Gloucestershire, 1719; d. 1794.

Bayreuth became the centre of the Wagner cult from 1872 when Richard Wagner took up his residence there and began his plans for the "Festspielhaus," the corner stone of which was laid May 22, 1872, with elaborate ceremonies, including a performance of Beethoven's Choral Symphony. Wagner societies in all parts of the world raised the money for the new theatre, which was designed by Gottfried Semper with suggestions from Wagner, and opened in Aug., 1876, with performances of two cycles of the "Ring des Nibelungen," causing a loss of nearly $40,000. "Parsifal" was performed there first in July and Aug., 1882, and was restricted to that theatre until Dec. 24, 1903, when it was produced at the Metropolitan Opera House, New York, under management of Heinrich Conried, Alfred Hertz conducting. An excellent English production by Henry W. Savage followed. Bayreuth has continued to be the home of Frau Cosima Wagner, and of Siegfried Wagner, who bitterly opposed the American productions of the "Bunenwehfestspiel" or stage festival dedicatory play, as Wagner termed "Parsifal." However, the music had been made known in concert form before the New York episode. Since the beginning Bayreuth has been the principal training school of Wagnerian singers and conductors.

B Cancellatum. *L.* B flat cancelled by a line drawn through it anciently used as natural, and from which our accidentals are derived.

B Dur. *Ger.* B flat major.

B Durum. *L.* B natural.

Bazin (François Emanuel Joseph) composed "Le Trompette de M. le Prince," "Le Malheur d'être jolie," "La Nuit de la Saint-Sylvestre," "Madelon," "Maître Pathelin," "Le Voyage en Chine," operas performed at the Opéra Comique, Paris; taught in Paris Conservatoire. B. Marseilles, Sept. 4, 1816; d. Paris, July 2, 1878.

Bazzini (Antonio) composed "Ronde des Lutins" and other works for violin, which he played; directed Milan Conservatory, 1882. B. Mar. 11, 1818, Brescia; d. Milan, Feb. 10, 1897.

Beach (Amy Marcy Cheney) composed Gaelic Symphony; played 1896, Boston Symphony Orchestra; concerto for piano, which she played with Boston Symphony Orchestra, 1900; Mass, E flat, for mixed voices, soli, chorus, and orchestra, 1892; "The Minstrel and the King," male chorus and orchestra, 1902; "Festival Jubilate," mixed voices and orchestra, for the Chicago Exposition, 1893; played piano in orchestral concerts and recital. Studied with Ernst Perabo, Carl Baermann, and Junius W. Hill; debut Boston Music Hall, Oct. 24, 1883; m. H. H. A. Beach, 1885. B. Henniker, N. H., Sept. 5, 1867; add. Boston.

Beale (John) taught piano, Royal Academy of Music, London. B. London, 1796.

Beale (William) composed "Come let us join the roundelay" and other madrigals and glees; organist in Cambridge and London. B. Landrake, Eng., Jan. 1, 1784; d. London, May 3, 1854.

Bearbeitet. *Ger.* Adapted.

Beard (John) sang ten. under Handel at Covent Garden, London; m. Lady Henrietta Herbert, daughter of Earl Waldegrave, 1739; retired until her death, 1743; sang at Drury Lane and Covent Garden; m. Charlotte Rich, whose father owned Covent Garden, 1759; succeeded to management of that house, 1761. B. England, 1717; d. Hampton, Feb. 5, 1791.

Bearings. Notes first established in tuning, on which to base the rest of the compass.

Beat. Shake or grace note; motion by which conductors indicate accent or rhythm; part of measure so indicated; throb produced when tones differing in pitch are produced together.

Beatrice di Tenda. Vincenzo Bellini's opera to libretto by F. Romani, was first performed in Venice, 1833.

Béatrice et Bénédict. Hector Berlioz's two-act opera founded on "Much Ado About Nothing," for which he also wrote the libretto, was first performed Aug. 9, 1862, at the opening of the Baden Theatre under Liszt and successfully revived by Mottl.

Beaulieu (Marie Désiré) wrote on musical history; composed the operas "Anacréon" and "Philadelphie"; founded the Philharmonic Society at Niort, which was the pioneer of its kind in France and grew into the "Association musicale de l'Ouest." B. Paris, April 11, 1791 (family name Martin); d. Niort, Dec., 1863.

Beaumavielle sang bar. in Cambert's first French opera "Pomone," 1671. D. 1688.

Beauty Stone. Sir Arthur Sullivan's musical play in three acts to text by Comyns Carr and A. W. Pinero, was first performed May 28, 1898, at the Savoy Theatre, London.

Bebisation. Obsolete solmization commended by Daniel Hitzler, 1630.

Bebung. *Ger.* Clavichord tremolo; tremolo organ stop.

Bec. *Fr.* "Beak" or mouthpiece.

Bécarre. *Fr.* Natural.

Becco. *It.* Mouthpiece.

Becco Polacco. *It.* Large bagpipe.

Becher (Alfred Julius) composed songs, chamber music; wrote music criticism. B. Manchester, April 27, 1803; studied Heidelberg, Göttingen, Berlin; edited the "Radikale," Vienna; tried by court-martial and shot, Nov. 23, 1848.

Bechstein (Friedrich Wilhelm Carl) founded the Berlin piano business bearing his name, headed in 1908 by Edwin Bechstein, with branches in Paris, London, St. Petersburg. B. June 1, 1826, Gotha; d. Mar. 6, 1900.

Beck (Franz) composed 24 symphonies, a "Stabat Mater"; directed concerts in Bordeaux and taught. B. Mannheim, 1731; d. Bordeaux, Dec. 31, 1809.

Beck (Johann Nepomuk) sang principal bar. opera rôles at Vienna, 1853–88. B. Pesth, May 5, 1828; d. Vienna, Sept., 1893.

Beck (Joseph) sang bar. in opera at Frankfort, 1880. B. June 11, 1850; son of JOHANN NEPOMUK; add. Frankfort.

Becken. *Ger.* Cymbal.

Becker (Albert Ernst Anton) composed Mass B flat minor, opera "Loreley," symphony in G minor, songs, chamber music; directed Berlin Domchor; B. Quedlinburg, June 13, 1834; d. Berlin, Jan. 10, 1899.

Becker (Carl Ferdinand) wrote on music; taught organ at Leipsic Conservatory and bequeathed valuable music collection to Leipsic. B. July 17, 1804; d. Leipsic, Oct. 26, 1877.

Becker (Constantin Julius) wrote "Männergesang-Schule," 1845; composed opera "Die Belagerung von Belgrad," Leipsic, 1848, a symphony; assisted Schumann in editing "Neue Zeitschrift für Musik." B. Freiberg, Feb. 3, 1811; d. Oberlössnitz, Feb. 26, 1859.

Becker (Dietrich) published "Musikalische Frühlingsfrüchte," 1668;

composer and violinist to the Senate of Hamburg, 17th century.

Becker (Hugo) played 'cello in solo and in the "Frankfort Quartet"; taught in Frankfort Conservatory. B. Strasburg, Feb. 13, 1864, son of JEAN; add. Frankfort.

Becker (Jacob) founded piano business in St. Petersburg, 1841. B. Bavarian Palatinate. Paul Peterson succeeded him, 1871.

Becker (Jean) played violin with distinction; founded the "Florentine Quartet"; led London Philharmonic concerts. B. Mannheim, May 11, 1833; d. Mannheim, Oct. 10, 1884.

Beckwith (John Charles) played organ Norwich Cathedral, succeeding his father, JOHN CHRISTMAS. B. 1788; d. Oct. 11, 1819.

Beckwith (John Christmas) composed chants, anthems; played organ Norwich Cathedral. B. Norwich, Dec. 25, 1750; d. June 3, 1809.

Bedos de Celles (Dom François) wrote "L'Art du facteur d'orgues," Paris, 1766. B. Caux, France; entered Benedictine Order, Toulouse, 1726; d. St. Maur, Nov. 25, 1779.

Beer (Jacob Meyer) was the original name of Giacomo MEYERBEER.

Beer (Joseph) played, composed for, and improved the clarinet by adding a fifth key. B. May 18, 1744, Grünwald, Bohemia; d. Potsdam, 1811.

Beethoven, van (Ludwig) composed nine great symphonies, the last with chorus, the opera "FIDELIO," unsurpassed sonatas for piano, and established himself for all time as the world's greatest master of absolute music. He composed, in fact, in every form known to his time, often expanding, sometimes modifying, always improving, never inventing. Neither formalist nor revolutionist, but overriding rules only when they seemed to fetter his genius, assuming no pose of mysticism, stooping to such programme music as a battle piece, elevating that form to the highest pinnacle in the Pastoral Symphony; revising, correcting, rewriting his music with infinite patience; striving always for higher inspiration and clarity of expression, he stood aloof from his contemporaries, and he stands alone today — a sun in the musical firmament wherein other composers are the stars, the planets, the comets, if you will, — or merely the satellites. He was baptized at Bonn, Dec. 17, 1770, from which it may be inferred that he was born on the previous day. The Beethovens were not noble, but followed the Dutch custom of indicating their place of origin by the prefix "van." This appears to have been an obscure village near Louvain, whence they migrated to Antwerp in 1650. Ludwig van Beethoven went from there to Bonn as musician and bass singer to the Elector of Cologne. His son Johann sang tenor, and became electoral chapelmaster in Mar., 1773. On Nov. 12, 1767, Johann married Maria Magdalena Leym, born Keverich, widowed daughter of the chief cook at Ehrenbreitstein, from which union were born seven children, the subject of this sketch being second, and the eldest to survive infancy. Since 1889 No. 515 Bonngasse, where Ludwig was born, has been reserved as a memorial, having been purchased by an association of which the late Dr. Joachim was president. The elder Ludwig survived until Dec. 24, 1773, when his grandson, who distinctly remembered him in after life, was three years old. Young Ludwig began to study both clavier and violin when four years of age. To these studies his father added the three Rs, and until he was 13 he picked up a little Latin at a public school. At eight he played in public, and the following year, having nothing more to learn from his father, took lessons from Pfeiffer, a musician attached to the Bonn opera, and studied organ with Van den Eeden. At the age of 10 he composed variations, which were published in 1783. Neefe, who succeeded to the post of court organist and likewise taught Beethoven, predicted that he would become a second Mozart, and left him in charge of the organ when not yet 12 years old. Beethoven could then play nearly all of Bach's Well Tempered Clavier, and read well at sight. At 12 the child became cembalist to the orchestra,

which required that he should conduct the opera band. In this position be became acquainted with operas by Gluck, Paisiello, Salieri, and Sarti. Three sonatas for solo, piano, and the song "Schilderung eines Mädchens," published in 1783, appear to have been composed at this time. For his work in the theatre the lad received no salary, but soon he was appointed assistant organist to Neefe, and as such received 150 florins. On the death of Elector Max Friedrich, his successor, Max Franz, made a revision of his household, reducing the allowance to Neefe, but without increasing that of Beethoven. The song "An einem Säugling" and a rondo for piano were published in 1784, and in 1785 he published the song "Wenn jemand eine Reise thut," three quartets for piano and strings, and received violin lessons from Franz Ries. Beethoven's first visit to Vienna, made in 1787, afforded opportunity for a few lessons from Mozart, who is said to have remarked on hearing him play: "Pay attention to him; he will make a noise in the world some day or other." He seems likewise to have attracted the attention of Haydn, who wrote to Artaria, "I should like to know who this Ludwig is," but may have had in mind some other Ludwig. His sojourn in Vienna was abruptly terminated by the illness of his mother, who died July 17. A piano prelude in F minor and a trio in E flat are dated 1787, and in that year he formed the acquaintance of the widowed Frau von Breuning, with whose family he maintained a lifelong friendship, and of the young Count Waldstein, to whom he afterwards dedicated one of his greatest sonatas. Frau von Breuning engaged Beethoven to give lessons to her little girl and the youngest of her three sons, and soon made him one of the family. His acquaintance with the Countess Hatzfeld dates from the same period. In 1788 Beethoven, while retaining his post of assistant organist to the electoral court at Bonn, played viola in the opera, which had been remodelled by the Elector, included an orchestra of 31, led by Reicha, with an extended repertoire and a goodly array of singers. Mozart's operas were given frequently. In this year Beethoven was recognized as the head of his family. His father had lost his voice, and had become a drunkard, and, while the Elector did not strike him off his pay roll, he directed part of his salary be paid the son. In 1790 Haydn, who was on his way to London, accompanied by Salomon, was the guest of the Elector on Christmas Day. It is probable that the two masters, one in his zenith, the other yet unknown, met on this occasion, and it is certain that two years later, when Haydn was returning from London, and again stopped at Bonn, Beethoven showed him a cantata which he praised highly. Two cantatas, one of the death of Emperor Joseph, the song "Der freie Mann," two piano preludes, the "Venni Amore" variations, the "Ritter ballet" (possibly arranged by Count Waldstein), an octet and a rondino for strings, a trio for strings, 14 variations in E flat for piano, violin, and 'cello, 12 variations for violin and piano, some songs, and an allegro and minuet for two flutes were composed in these years. By this time, although his compositions were fewer than those of other great composers at the same age, the Elector seems to have become impressed with Beethoven's genius, for he arranged to send him to Vienna to study with Haydn, paying his salary for two years. Beethoven arrived in Vienna in Nov., 1792, with a matter of 25 ducats, or about $62, in his pockets, and was cordially received by Haydn, who is reported to have said that he meant to set him to work on great operas in anticipation of his own retirement. He lodged in the garret of a printing office outside the city walls, and paid about 25 cents an hour for his lessons from the most celebrated composer of the day. Fux's "Gradus ad Parnassum" was the text book used. The relations between master and pupil soon ceased to be cordial, and, although there was no open disagreement, Beethoven obtained instruction from Schenck in secret, and in 1794,

Banderali (Davidde) created buffo ten. rôles; taught singing in Milan and Paris conservatories. B. Lodi, Jan. 12, 1789; d. June 13, 1849, Paris.

Bandini (Uberto) won Turin musical prize with overture "Eleonora"; composed symphony and "Il Baccanale" for orchestra. B. Rieti, Umbria, Mar. 28, 1860.

Bandola or Bandolon. *It.* Variety of lute played with plectrum.

Bandore. English variation of Greek Pandoura invented by John Rose, of London, 1561, having twelve steel strings.

Bandrowski, Ritter von (Alex) sang ten. at Cologne, St. Petersburg, New York. B. Galicia, April 22, 1860.

Banestre (Gilbert) composed; Master of Children of the Chapel Royal, Eng., succeeding Henry Abingdon, 16th century.

Banister (Henry Charles) wrote "Musical Art and Study," 1888, "The Harmonizing of Melodies," 1897; composed and lectured. B. London, June 13, 1831; d. Nov. 20, 1897.

Banister (John) was first to establish concerts at a profit in London; advertised in the London Gazette, Dec. 30, 1672; composed; became King's violinist. B. London, 1630; d. Oct. 3, 1679. **John** played first violin at first performance of Italian operas in English form; musician to Charles II, James II, William and Mary, and Anne. B. London; son of JOHN; d. 1735.

Banjo. Popular American instrument of the guitar type which may have developed from the banja or bania brought over from Africa by slaves; consists of a hoop over which parchment is stretched, as a sounding board, to which is attached a handle or keyboard. There are generally five strings.

Banks (Benjamin) made violins in London, 1750–95. Benjamin, Jr., James, and H. Banks, his three sons, also made violins.

Banti (Brigitta Giorgi) possessed soprano of great purity and range; sang with great success in opera, 1778–1802, though never a good musician, having been originally a street singer. B. Crema, Lombardy, 1759; m. Zaccaria Banti, the dancer; d. Bologna, Feb. 18, 1806.

Bantock (Granville) conducted orchestral concerts, New Brighton, Eng., 1897–1901, bringing out works by Mackenzie, Parry, Stanford, Corder, German, Elgar, Cowen, thus aiding in the development of British music; composed the operas "Caedmar," "The Pearl of Iran," 1896; "The Fire Worshippers," dramatic cantata, 1892; "Christus," festival symphony, 1901. B. London, Aug. 7, 1868; won Macfarren scholarship, Royal Academy of Music; toured the world, 1894–95, as conductor of a George Edwardes production; principal Birmingham and Midland Institute School of Music, 1900; conductor Wolverhampton Festival Choral Society, 1902; add. Birmingham.

Baptie (David) wrote "Handbook of Musical Biography," 1883, composed glees; edited hymn books. B. Edinburgh, Nov. 30, 1822.

Baptiste. Professional name of BAPTISTE ANET.

Baptistin (Jean) composed three operas, 15 ballets, cantatas; played 'cello at Paris Opéra. B. Florence, 1690; real name Johann Baptist Struck; d. 1755.

Bar divides the time of a composition into measures or bars; is a vertical line across the stave; when doubled, indicates close of a strain which, if dotted, is to be repeated. Bars determine the position of accent and were used for that purpose before the adoption of modern musical notation.

Barbaja (Domenico) managed La Scala and San Carlo operas in Italy and "Kärnthnerthor" and "Auf der Wien" theatres in Vienna. Began life as a waiter; gave employment to greatest singers of his time; first produced many operas of Bellini, Donizetti, and Rossini. B. Milan, 1778; d. Oct. 16, 1841.

Barbaro. *It.* Barbarous.

Barber of Bagdad. Peter Cornelius' two-act comic opera to his own libretto was produced at Weimar by Liszt, Dec. 10, 1858, where its failure

caused Liszt's retirement. Years after Cornelius' death it was revived in German and English with complete success. The story deals with the famous barber of the Arabian Nights, and his interference with the love affairs of Nurredin and Margiana.

Barber of Seville. The delightful "Figaro" comedies of Beaumarchais have been the inspiration of many composers. Paisiello's opera was produced at St. Petersburg with complete success in 1780, and, although Rossini obtained his permission to treat the same subject, it was revived when Rossini's opera was presented at Paris, and the rival works became the subject of heated controversy; with the result, however, that Rossini's alone has survived. Rossini's opera, in two acts, was written to a libretto by Sterbini, and was first performed at Rome, Feb. 5, 1816. Doctor Bartolo wishes to marry his charming ward, Rosina, who loves and is loved by Count Almaviva, whom she knows as Lindoro. Figaro the Barber interests himself in the affairs of the lovers; suggests that the Count obtain entrance to Bartolo's house in the guise of a soldier with a billet for lodgings; tells Rosina of Almaviva's love for her, and carries a note to him from her. Bartolo's suspicions are aroused by Rosina's inky finger, and when the pretended soldier appears, he sends Rosina from the room, and declares he has a license against billets. While he looks for the license Almaviva makes love to Rosina, and Bartolo, on discovering this, makes such a row that the guards enter and Almaviva is obliged to retire. The second act reveals Almaviva once more in Bartolo's house, this time disguised as a singing master, come to replace Basilio, who is ill. In the love scene which follows Rosina is permitted to interpolate songs at discretion, as Rossini's music has been lost. Unfortunately the real Basilio presents himself, but Figaro bribes him to silence, and an elopement is planned for that night. Bartolo has obtained a note of Rosina's to Almaviva; sends for a notary to hasten his own wedding with her, and then tries to make her believe that Lindoro and Figaro have conspired to betray her to Count Almaviva. Rosina hears with delight that Lindoro and Almaviva are one and the same, the notary is bribed, and Bartolo is tricked into signing what he believes is a contract of marriage between himself and his ward, but which is really the marriage contract of Rosina and Almaviva. His rage is allayed when Almaviva presents him with Rosina's dowry. The original cast consisted of Figaro, Zamboni, bar.; Almaviva, Garcia, ten.; Bartolo, Botticelli, bass; Basilio, Vittarelli, bass; Rosina, Giogi Righetti, sop.; Berta, Signorina Rossi, sop. The principal musical numbers are: Act I: "Ecco ridente il cielo" (serenade), Almaviva; "Largo al factotum," Figaro; "Una voce poco fa," Rosina; "Calumny aria," Basilio; "E il maestro io faccio," Rosina and Figaro; Act II: "Ma vedi il mio destino," Bartolo; "Sempre gridi" (Aria di Sorbetto), Berta; "Zitti, zitti," terzetto. Subsequent adventures of Figaro are the theme of Mozart's "MARRIAGE OF FIGARO."

Barbers of Bassora. John Hullah's two-act comic opera, to words by Madison Morton, was produced Nov. 11, 1837, in London.

Barbi (Alice) sang mez. sop. in concert; debut Milan, 1882; wrote poems. B. Bologna, 1860, retired 1886.

Barbieri (Francisco Asenjo) composed 75 operettas, etc. B. Madrid, Aug. 3, 1823; d. Feb. 19, 1894.

Barbireau (Maître Jacques) composed church music; taught boys in the Antwerp Cathedral, 1448, to his death, Aug. 8, 1491.

Barbiton. The seven-stringed lyre of Anacreon; obsolete variety of violin.

Barcarole. *Fr.* "Boat song." Melodies of Venetian gondoliers, or their imitations.

Barcrofte (Thomas) composed church music; played organ Ely Cathedral, 1579; d. 1610.

Bards. Celtic minstrel poets held in high esteem, whose memory is perpetuated in the EISTEDDFODS.

Bardella (Antonio Naldi) probably invented the theorbo, which he played at the court of Tuscany. 16th century.

Bardi, Count Vernio (Giovanni) composed early form of opera performed in his home by Corsi, Peri, Rinuccini, V. Galilei, and others of his friends; was attached to court of Pope Clement VIII. 16th century.

Bardone. Obsolete instrument of viol family or baryton.

Barem. *Ger.* Organ stop of eight feet, or 16 feet closed flute pipes.

Bargaglia (Scipione) first employed word "Concerto" (Dr. Burney), composed and wrote on theory, Naples, 16th century.

Bargiel (Woldemar) composed symphony in C, overtures "Prometheus," "Zu Einem Trauerspiel," "Medea"; numerous works for piano, orchestra, chorus. B. Berlin, Oct. 3, 1828, half brother of Clara Wieck Schumann; pupil Schumann and Mendelssohn; taught in Berlin Hochschule für Musik and headed "Meisterschule für musikalische Composition"; connected with Academy of Fine Arts; D. Berlin, Feb. 23, 1897.

Barginet or **Bergeret.** Shepherd song.

Baribasso *It.* Deep bass.

Bariolage. *Fr.* Medley; cadenzas.

Baritenor. Low tenor.

Baritone. Male voice between bass and tenor, and partaking qualities of both, extreme range being G to g'. Mozart was first to compose important music for this voice, although its earlier recognition is proved by the special baritone clef (F placed on the stave's third line), now obsolete, but used by Purcell and Handel. The term is also applied to the Saxhorn in B flat or C, and to other instruments of intermediate range.

Baritono. *It.* Baritone.

Barker (Charles Spackman) invented the pneumatic organ lever, electric organ, and built organs under firm name of Barker & Verschneider. B. Bath, Eng., Oct. 10, 1806; went to Paris, 1837; returned to England, 1879; d. Maidstone, Eng., Nov. 26, 1879.

Bärmann (Heinrich Joseph) played and composed for clarinet, friend of Meyerbeer, Weber, and Mendelssohn. B. Potsdam, Feb. 14, 1784; d. June 11, 1847, Munich. **Karl** played bassoon in Berlin royal band. B. Potsdam; brother of HEINRICH JOSEPH; d. 1842. **Karl** played clarinet; wrote a "Clarinet School." B. 1820, Munich; son of HEINRICH JOSEPH; d. May 24, 1885. **Karl** taught music in Munich and Boston, Mass., 1881. B. July 9, 1839; son of KARL; pupil of Liszt, Lachner; add. Boston.

Barley (William) succeeded to music printing business conferred by Queen Elizabeth's patent upon Thomas Morley. Publications are dated London, 1596 to 1609.

Barnard (Charlotte Alington) wrote the "Claribel" ballads. B. Dec. 23, 1830; m. C. C. Barnard, 1854; d. Jan. 30, 1869, Dover, Eng.

Barnard (Rev. John) published the first English collection of cathedral music, 1641; canon St. Paul's Cathedral.

Barnby (Sir Joseph) composed 246 hymns; the oratorio "Rebekah"; conducted Royal Academy of Music concerts; was organist and choirmaster at 12; knighted Aug. 5, 1892. B. York, Aug. 12, 1838; d. London, Jan. 28, 1896.

Barnett (John) composed about 4,000 songs; "The Mountain Sylph," "Fair Rosamund," and "Farinelli," operas, the first of which achieved great popularity; taught and wrote on musical subjects. B. Bedford, Eng., July 15, 1802; second cousin of Meyerbeer; d. April 16, 1890.

Barnett (John Francis) composed the cantata "The Ancient Mariner"; overture to "The Winter's Tale," "The Raising of Lazarus," symphony in A minor, "Pastoral Suite"; son of Joseph Alfred Barnett and nephew of JOHN; won Queen's Scholarship in Royal Academy of Music; played pianoforte. B. London, Oct. 16, 1837; d. April 29, 1898.

Baron (Ernst Theophilus) wrote on the history and theory of music; composed; theorbist to Frederick the

Great. B. Breslau, Feb. 17, 1696; d. Berlin, April 12, 1760.

Baroness, The. Professional name of a German opera singer of Bononcini's time.

Barre (Antonio) published music in Milan, 1555–88; composed; sang at St. Peter's, Rome.

Barré. *Fr.* "Bar." Placing the finger over all the strings of a lute or guitar, which raises the pitch like a CAPOTASTO.

Barre (Leonard) composed motets and madrigals; advised Council of Trent on church music; sang in Papal Chapel, Rome, 1537–52.

Barrel Organ. The common street organ which has spread to all parts of the world dates from the beginning of the 18th century, and is the simplest form of the many mechanical devices for automatically producing music, requiring only the turning of a handle. The barrel is furnished with a series of pegs which open the valves as it revolves, admitting currents of air to a set of pipes. The same movement that turns the barrel pumps the bellows. The compass is generally about two octaves and a half. The barrel may be made to shift in position, in which case more than one tune can be played. Larger forms of barrel organ were once employed in churches, but have given way to melodeons. The principle may be studied in miniature in the music box, where the teeth of a steel comb are set in vibration by a barrel. It has been applied to such elaborate instruments as the "APOLLONICON," and to organs for private houses ranging in cost from $500 to $8,000, which imitate orchestral effect. When provided with manuals these elaborate instruments are called "Barrel and Finger Organs." Street pianos are also operated by the barrel mechanism.

Barret (Apollon Marie Rose) wrote "Complete Method for the Oboe," on which he was a distinguished soloist. B. France, 1804; d. Mar. 8, 1879.

Barrett (John) composed songs, act music, etc.; played organ. B. England, about 1674; d. about 1735.

Barrett (Thomas) made violins in London, 1710–30.

Barrett (William Alexander) wrote music criticism for London "Morning Post," 1869–91; a life of Balfe, "English Church Composers," etc.; edited with Sir John Stainer "Dictionary of Musical Terms." B. Hackney, Oct. 15, 1834; vicar-choral St. Paul's, London, 1876; d. Oct. 17, 1891.

Barrington, The Hon. (Daines) wrote description of Mozart in 1764 (vol. XI "Philosophical Transactions, 1780). B. London, 1727; d. 1800.

Barroco. *It.* Whimsical, eccentric.

Barry (Charles Ainslie) composed; wrote programme analyses; edited "Monthly Musical Record," London, 1875–79. B. London, June 10, 1830.

Barsanti (Francesco) published "A Collection of Old Scots Tunes," Edinburgh, 1742; composed; played flute and oboe. B. Lucca, 1690; went to England with Geminiani.

Bartei (Girolamo) composed; chapelmaster Volterra Cathedral; general of Augustinian monks, Rome; published eight-voice masses, 1608.

Barth (Karl Heinrich) taught piano in the Hochschule, Berlin, 1871; highly esteemed as concert pianist. B. Pillau, Prussia, July 12, 1847.

Barth (Richard) directed Hamburg Singakademie and Philharmonic concerts. B. June 5, 1850, Grosswanzleben, Saxony; violin pupil of Joachim; add. Hamburg.

Barthel (Johann Christian) played organ to court of Altenburg, 1804, until his death. June 10, 1831.

Barthélemon (François Hippolyte) composed music for "Orpheus," at Garrick's request, "A Peep Behind the Scene," and other burlettas; m. Mary Young, a singer; made successful tours as concert violinist. B. Bordeaux, July 27, 1741; d. July 20, 1808.

Bartholomew (William) adapted most of Mendelssohn's vocal pieces to English, and translated libretti. B. London, 1793; d. Aug. 18, 1867.

Bartleman (James) sang bass-bar. with distinction at London concerts. B. Westminster, Sept. 19, 1769; d. April 15, 1821.

Bartlett (John) composed "A Book of Ayres," 1606, Eng.

Bartolini (Vincenzio) sang sop. in London, 1782, Cassel, 1792.

Baryton. Obsolete instrument of the viol family for which Haydn composed 175 pieces; had six or seven strings like viola da gamba, and from seven to 44 sympathetic metal strings.

Bas-dessus. *Fr.* Mez. sop. or second treb.

Basevi (Abramo) wrote on theory; edited musical periodicals; composed operas; helped found "Societa del Quartetto." B. Leghorn, Dec. 29, 1818; d. Florence, Nov., 1885.

Basili (Domenico Andrea) composed 24 clavier etudes; chapelmaster at Loretto. D. 1775. **Francesco** composed operas, symphonies; chapelmaster at St. Peter's, Rome. B. Feb., 1766, son of DOMENICO ANDREA; d. Mar. 25, 1850.

Bass. The lowest male voice, ranging from F′, the lowest tone of the rare contra basso voice to the baritone register. The Basso Cantante is distinguished from the Basso Profundo by its flexibility rather than any difference in range. The Basso Buffo is a bass comedian.

Bass. The tones below middle C in the musical system as distinguished from those above, which are called treble; the grave as opposed to the acute.

Bassa Ottava. *It.* The lower octave.

Bass Bar. Strip of wood glued to the belly of a viol under the bass foot of the bridge to distribute the vibrations.

Bass Clarinet. Is generally set in B flat, but also in A and in C. The instrument is an octave lower than the CLARINET.

Bass Clef. The F clef, so called from having been modified from that letter.

Bass Drum. The largest DRUM in the modern orchestra; serves to define rhythm, but is not tuned.

Bass Flute. An obsolete bass instrument sometimes made like the ordinary FLUTE, but 32 inches long, sometimes doubled so that it resembled a bassoon. The name has been given an eight-foot organ stop.

Bassgeige. *Ger.* Bass viol.

Bass Horn. Deep B flat HORN, doubled like a basson which succeeded the serpent but has given way to the ophicleide.

Bass Lute. THEORBO.

Bass Tuba. The lowest of the Saxhorns; the euphonium.

Bassani (Giovanni Battista) composed six operas and 31 vocal and instrumental works and three oratorios; directed music at Bologna and Ferrara Cathedrals; played violin. B. Padua, 1657; d. Ferrara, 1717.

Basse Danse. Stately dance for two people in triple time popular in France, 15th and 16th centuries.

Basset Horn. The tenor clarinet, set in F, usually made curved for convenience in handling.

Bassevi (Giacobbe) became manager of Drury Lane, London; played 'cello during Garrick's management (professional name Cervetto); accumulated fortune equivalent to $100,000. B. Italy, 1682; d. London, Jan. 14, 1783. **James** played violin solos at the Haymarket, London, when 11, and in concert and orchestra until the death of his father GIACOBBE, when he retired. B. London, 1749; d. Feb. 5, 1837.

Bassi (Luigi) sang women's parts in opera at 13; developed as baritone and created the name part in "Don Giovanni," which Mozart wrote for him; became manager Dresden Italian opera, 1815. B. Pesaro, 1766; d. Dresden, 1825.

Bassiron (Philippe) composed masses published by Petrucci, 1505. B. Netherlands.

Basso Continuo. *It.* Figured bass for piano or organ or THOROUGH BASS.

Basso da Camera. *It.* Small double-bass for solos.

Basso Ostinato. *It.* GROUND BASS.

Basso Ripiendo. *It.* Bass of chorus parts.

Basson Russe. Bass horn.

Bassoon. The bass of the OBOE, ranging from B′ flat to b′ flat. The instrument is doubled on itself, and its resemblance to a bundle of sticks

is said to have caused Afranio, Canon of Ferrara (the probable inventor) to have named it "fagotto," 1540. Additional mechanism has raised the compass of modern instruments to f''. First introduced in orchestra about 1671, the bassoon has steadily grown in favour with composers, and Mozart wrote a concerto for it with full orchestral accompaniment.

Bastardella. Nickname of the singer AGUJARI.

Bastien et Bastienne. Mozart's operetta written in his 12th year, to words by Schachtner, was performed 1768 in the Messmers' garden-house in Vienna.

Baston (Josquin) composed motets and chansons, Flanders, 16th century.

Bates (Joah) founded and first conducted London's "Ancient Concerts," 1776. B. Mar. 19, 1740; m. Sarah Harrop, singer, 1780; d. June 8, 1799.

Bates (William) composed the comic opera "The Jovial Crew," "Songs sung at Marylebon Gardens," etc., England, 18th century.

Bateson (Thomas) first to graduate in music from Trinity College, Dublin; composed madrigals; played organ Chester and Dublin Cathedrals. D. 1631.

Bathe (William) invented a "harp of new device," which he presented to Elizabeth; published his "Brief Introduction to the True art of Musicke," 1584, the first of its kind in English, "A Brief Introduction to the Skill of Song," London, 1600. B. Ireland, grandson of Chief Baron and son of Judge Bathe; entered Society of Jesus; published "Janua Linguarum," Salamanca, 1611; d. Madrid, June 17, 1614.

Batiste (Antoine Eduard) wrote "Petit Solfège Harmonique"; wrote out accompaniments for figured basses of solfeggi by Cherubini and others; played and composed for organ, and taught at the Paris Conservatoire. He was the son of Batiste, the comedian, and uncle of Léo Delibes. B. Paris, Mar. 28, 1820; d. Nov. 9, 1876.

Baton (Charles) composed; wrote on and played vielle or hurdy-gurdy. Called "le jeune." An elder brother, Henri, played musette. Paris, 18th century.

Bâton. *Fr.* "Stick." Originally a long baton was used in conducting, which was rapped against the floor. This gave way to the small conductor's wand. A conductor's manner is called his "baton," and the term is also applied to a rest of two or more measures.

Battaille (Charles Amable) wrote on the voice and taught singing in Paris Conservatoire. B. Nantes, Sept. 30, 1822; d. Paris, May, 1872.

Battement. *Fr.* Ornament employed in singing.

Batten (Adrian) composed the full anthem "Deliver us, O Lord," services, etc., played organ Winchester and St. Paul's Cathedrals, 17th century.

Battere. *It.* Down beat.

Batterie. *Fr.* Roll of drum; group of percussion instruments.

Battery. Harpsichord agremen, which indicated a chord was to be played twice.

Battimento. *It.* Battement.

Battishill (Jonathan) composed songs, glees, anthems, and dramatic music, and played organ in London churches. B. London, May, 1738; m. Miss Davies, a singer, 1763; d. Dec. 10, 1801.

Battle of Prague. Kotzwara's programme piece descriptive of the contest between the Austrians and Prussians, 1757, became immensely popular and foreshadowed other compositions of like character.

Battle Symphony. English name of Beethoven's "Wellingtons Sieg, oder die Schlacht bei Vittoria."

Batton (Désiré Alexandre) composed operas, the failure of which was largely due bad librettos; collaborated with Auber, Hérold, and Carafa in "La Marquise de Brinvilliers"; became inspector of branch schools in the Paris Conservatoire, 1842. B. Paris, Jan. 2, 1797; d. Oct. 15, 1855.

Battuta. *It.* Strict time.

Bauernleyer. *Ger.* Hurdy-gurdy.

Bauerpfeife. *Ger.* Eight-foot organ stop.

Baulduin (Noel) directed music at

[illegible] Antwerp, 1513–18; com- [illegible] etc. B. Netherlands; [illegible]

Baumgarten (C. F.) composed [illegible] pantomimes, including "[illegible]," 1786, and "Blue [illegible]," 1792, while leader of the [illegible] at Covent Garden, Lon- [illegible] 1794.

Baxoncillo. *Sp.* Organ stop like [illegible].

Bayaderes. Dancing girls in East- [illegible].

Bayer (Joseph) composed the bal- [illegible] "Die Puppenfee," "Die Braut [illegible]," "Sonne und Erde," "Die [illegible] in Bild und Tanz"; the operettas [illegible] Kaspar," "Meister Men- [illegible] became ballet director [illegible] Court Opera, 1882. B. 1851; [illegible] Vienna.

Bayles. *Sp.* Gipsy dance songs.

Baylor (Eugene) composed "The Margrave Galop" in Richmond, Va., March, 1864, while major in the Confederate army, and other popular pieces. The "Margrave Galop" was long a favorite in the Southern states after the close of the Civil War. B. Virginia; add Winchester, Va.

Bayly (Rev Anselm) wrote "A Practical Treatise on Singing and Playing," 1771, "The Alliance of Musick, Poetry and Oratory," 1789; sub-dean of Eng Chapel Royal, 1764. B. Gloucestershire 1719, d 1794

Bayreuth became the centre of the Wagner cult from 1872 when Richard Wagner took up his residence there and began his plans for the "Festspielhaus," the corner stone of which was laid May 22 1872 with elaborate ceremonies, including a performance of Beethoven's Choral Symphony. Wagner societies in all parts of the world raised the money for the new theatre, which was designed by Gottfried Semper with suggestions from Wagner, and opened in Aug., 1876 with performances of two cycles of the "Ring des Nibelungen" causing a loss of nearly $40,000. "Parsifal" was performed there first in July and Aug., 1882, and was restricted to that theatre until Dec. 24, 1903, when it was produced at the Metropolitan Opera House, New York, under management of Heinrich Conried, Alfred Hertz conducting. An excellent English production by Henry W. Savage followed. Bayreuth has continued to be the home of Frau Cosima Wagner, and of Siegfried Wagner, who bitterly opposed the American productions of the "Bunenwehfestspiel" or stage festival dedicatory play, as Wagner termed "Parsifal." However, the music had been made known in concert form before the New York episode. Since the beginning Bayreuth has been the principal training school of Wagnerian singers and conductors.

B Cancellatum. *L.* B flat cancelled by a line drawn through it anciently used as natural, and from which our accidentals are derived.

B Dur. *Ger.* B flat major.

B Durum. *L.* B natural.

Bazin (François Emanuel Joseph) composed "Le Trompette de M. le Prince," "Le Malheur d'être jolie," "La Nuit de la Saint-Sylvestre," "Madelon," "Maître Pathelin," "Le Voyage en Chine," operas performed at the Opéra Comique, Paris; taught in Paris Conservatoire. B. Marseilles, Sept. 4, 1816; d. Paris, July 2, 1878.

Bazzini (Antonio) composed "Ronde des Lutins" and other works for violin, which he played; directed Milan Conservatory, 1882. B. Mar. 11, 1818, Brescia; d. Milan, Feb. 10, 1897.

Beach (Amy Marcy Cheney) composed Gaelic Symphony; played 1896, Boston Symphony Orchestra; concerto for piano, which she played with Boston Symphony Orchestra, 1900; Mass, E flat, for mixed voices, soli, chorus, and orchestra, 1892; "The Minstrel and the King," male chorus and orchestra, 1902; "Festival Jubilate," mixed voices and orchestra, for the Chicago Exposition, 1893; played piano in orchestral concerts and recital. Studied with Ernst Perabo, Carl Baermann, and Junius W. Hill; debut Boston Music Hall, Oct. 24, 1883; m. H. H. A. Beach, 1885. B. Henniker, N. H., Sept. 5, 1867; add. Boston.

Beale (John) taught piano, Royal Academy of Music, London. B. London, 1796.

Beale (William) composed "Come let us join the roundelay" and other madrigals and glees; organist in Cambridge and London. B. Landrake, Eng., Jan. 1, 1784; d. London, May 3, 1854.

Bearbeitet. *Ger.* Adapted.

Beard (John) sang ten. under Handel at Covent Garden, London; m. Lady Henrietta Herbert, daughter of Earl Waldegrave, 1739; retired until her death, 1743; sang at Drury Lane and Covent Garden; m. Charlotte Rich, whose father owned Covent Garden, 1759; succeeded to management of that house, 1761. B. England, 1717; d. Hampton, Feb. 5, 1791.

Bearings. Notes first established in tuning, on which to base the rest of the compass.

Beat. Shake or grace note; motion by which conductors indicate accent or rhythm; part of measure so indicated; throb produced when tones differing in pitch are produced together.

Beatrice di Tenda. Vincenzo Bellini's opera to libretto by F. Romani, was first performed in Venice, 1833.

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Beaulieu (Marie Désiré) wrote on musical history; composed the operas "Anacréon" and "Philadelphie"; founded the Philharmonic Society at Niort, which was the pioneer of its kind in France and grew into the "Association musicale de l'Ouest." B. Paris, April 11, 1791 (family name Martin); d. Niort, Dec., 1863.

Beaumavielle sang bar. in Cambert's first French opera "Pomone," 1671. D. 1688.

Beauty Stone. Sir Arthur Sullivan's musical play in three acts to text by Comyns Carr and A. W. Pinero, was first performed May 28, 1898, at the Savoy Theatre, London.

Bebisation. Obsolete solmization commended by Daniel Hitzler, 1630.

Bebung. *Ger.* Clavichord tremolo; tremolo organ stop.

Bec. *Fr.* "Beak" or mouthpiece.

Bécarre. *Fr.* Natural.

Becco. *It.* Mouthpiece.

Becco Polacco. *It.* Large bagpipe.

Becher (Alfred Julius) composed songs, chamber music; wrote music criticism. B. Manchester, April 27, 1803; studied Heidelberg, Göttingen, Berlin; edited the "Radikale," Vienna; tried by court-martial and shot, Nov. 23, 1848.

Bechstein (Friedrich Wilhelm Carl) founded the Berlin piano business bearing his name, headed in 1908 by Edwin Bechstein, with branches in Paris, London, St. Petersburg. B. June 1, 1826, Gotha; d. Mar. 6, 1900.

Beck (Franz) composed 24 symphonies, a "Stabat Mater"; directed concerts in Bordeaux and taught. B. Mannheim, 1731; d. Bordeaux, Dec. 31, 1809.

Beck (Johann Nepomuk) sang principal bar. opera rôles at Vienna, 1853–88. B. Pesth, May 5, 1828; d. Vienna, Sept., 1893.

Beck (Joseph) sang bar. in opera at Frankfort, 1880. B. June 11, 1850; son of JOHANN NEPOMUK; add. Frankfort.

Becken. *Ger.* Cymbal.

Becker (Albert Ernst Anton) composed Mass B flat minor, opera "Loreley," symphony in G minor, songs, chamber music; directed Berlin Domchor; B. Quedlinburg, June 13, 1834; d. Berlin, Jan. 10, 1899.

Becker (Carl Ferdinand) wrote on music; taught organ at Leipsic Conservatory and bequeathed valuable music collection to Leipsic. B. July 17, 1804; d. Leipsic, Oct. 26, 1877.

Becker (Constantin Julius) wrote "Männergesang-Schule," 1845; composed opera "Die Belagerung von Belgrad," Leipsic, 1848, a symphony; assisted Schumann in editing "Neue Zeitschrift für Musik." B. Freiberg, Feb. 3, 1811; d. Oberlössnitz, Feb. 26, 1859.

Becker (Dietrich) published "Musikalische Frühlingsfrüchte," 1668;

Notre Dame, Antwerp, 1513–18; composed motets, etc. B. Netherlands; d. 1529.

Baumgarten (C. F.) composed operas and pantomimes, including "Robin Hood," 1786, and "Blue Beard," 1792, while leader of the English opera at Covent Garden, London, 1780–1794.

Baxoncillo. *Sp.* Organ stop like open diapason.

Bayaderes. Dancing girls in Eastern temples.

Bayer (Joseph) composed the ballets "Die Puppenfee," "Die Braut von Korea," "Sonne und Erde," "Die Welt in Bild und Tanz"; the operettas "Der Schoene Kaspar," "Meister Menelaus," etc.; became ballet director Vienna Court Opera, 1882. B. 1851; add. Vienna.

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Becker (Dietrich) published "Musikalische Frühlingsfrüchte," 1668;

composer and violinist to the Senate of Hamburg, 17th century.

Becker (Hugo) played 'cello in solo and in the "Frankfort Quartet"; taught in Frankfort Conservatory. B. Strasburg, Feb. 13, 1864, son of JEAN; add. Frankfort.

Becker (Jacob) founded piano business in St. Petersburg, 1841. B. Bavarian Palatinate. Paul Peterson succeeded him, 1871.

Becker (Jean) played violin with distinction; founded the "Florentine Quartet"; led London Philharmonic concerts. B. Mannheim, May 11, 1833; d. Mannheim, Oct. 10, 1884.

Beckwith (John Charles) played organ Norwich Cathedral, succeeding his father, JOHN CHRISTMAS. B. 1788; d. Oct. 11, 1819.

Beckwith (John Christmas) composed chants, anthems; played organ Norwich Cathedral. B. Norwich, Dec. 25, 1750; d. June 3, 1809.

Bedos de Celles (Dom François) wrote "L'Art du facteur d'orgues," Paris, 1766. B. Caux, France; entered Benedictine Order, Toulouse, 1726; d. St. Maur, Nov. 25, 1779.

Beer (Jacob Meyer) was the original name of Giacomo MEYERBEER.

Beer (Joseph) played, composed for, and improved the clarinet by adding a fifth key. B. May 18, 1744, Grünwald, Bohemia; d. Potsdam, 1811.

Beethoven, van (Ludwig) composed nine great symphonies, the last with chorus, the opera "FIDELIO," unsurpassed sonatas for piano, and established himself for all time as the world's greatest master of absolute music. He composed, in fact, in every form known to his time, often expanding, sometimes modifying, always improving, never inventing. Neither formalist nor revolutionist, but overriding rules only when they seemed to fetter his genius, assuming no pose of mysticism, stooping to such programme music as a battle piece, elevating that form to the highest pinnacle in the Pastoral Symphony; revising, correcting, rewriting his music with infinite patience; striving always for higher inspiration and clarity of expression, he stood aloof from his contemporaries, and he stands alone today — a sun in the musical firmament wherein other composers are the stars, the planets, the comets, if you will, — or merely the satellites. He was baptized at Bonn, Dec. 17, 1770, from which it may be inferred that he was born on the previous day. The Beethovens were not noble, but followed the Dutch custom of indicating their place of origin by the prefix "van." This appears to have been an obscure village near Louvain, whence they migrated to Antwerp in 1650. Ludwig van Beethoven went from there to Bonn as musician and bass singer to the Elector of Cologne. His son Johann sang tenor, and became electoral chapelmaster in Mar., 1773. On Nov. 12, 1767, Johann married Maria Magdalena Leym, born Keverich, widowed daughter of the chief cook at Ehrenbreitstein, from which union were born seven children, the subject of this sketch being second, and the eldest to survive infancy. Since 1889 No. 515 Bonngasse, where Ludwig was born, has been reserved as a memorial, having been purchased by an association of which the late Dr. Joachim was president. The elder Ludwig survived until Dec. 24, 1773, when his grandson, who distinctly remembered him in after life, was three years old. Young Ludwig began to study both clavier and violin when four years of age. To these studies his father added the three Rs, and until he was 13 he picked up a little Latin at a public school. At eight he played in public, and the following year, having nothing more to learn from his father, took lessons from Pfeiffer, a musician attached to the Bonn opera, and studied organ with Van den Eeden. At the age of 10 he composed variations, which were published in 1783. Neefe, who succeeded to the post of court organist and likewise taught Beethoven, predicted that he would become a second Mozart, and left him in charge of the organ when not yet 12 years old Beethoven could then play nearly all of Bach's Well Tempered Clavier, and read well at sight. At 12 the child became cembalist to the orchestra,

which required that he should conduct the opera band. In this position be became acquainted with operas by Gluck, Paisiello, Salieri, and Sarti. Three sonatas for solo, piano, and the song "Schilderung eines Mädchens," published in 1783, appear to have been composed at this time. For his work in the theatre the lad received no salary, but soon he was appointed assistant organist to Neefe, and as such received 150 florins. On the death of Elector Max Friedrich, his successor, Max Franz, made a revision of his household, reducing the allowance to Neefe, but without increasing that of Beethoven. The song "An einem Säugling" and a rondo for piano were published in 1784, and in 1785 he published the song "Wenn jemand eine Reise thut," three quartets for piano and strings, and received violin lessons from Franz Ries. Beethoven's first visit to Vienna, made in 1787, afforded opportunity for a few lessons from Mozart, who is said to have remarked on hearing him play: "Pay attention to him; he will make a noise in the world some day or other." He seems likewise to have attracted the attention of Haydn, who wrote to Artaria, "I should like to know who this Ludwig is," but may have had in mind some other Ludwig. His sojourn in Vienna was abruptly terminated by the illness of his mother, who died July 17. A piano prelude in F minor and a trio in E flat are dated 1787, and in that year he formed the acquaintance of the widowed Frau von Breuning, with whose family he maintained a lifelong friendship, and of the young Count Waldstein, to whom he afterwards dedicated one of his greatest sonatas. Frau von Breuning engaged Beethoven to give lessons to her little girl and the youngest of her three sons, and soon made him one of the family. His acquaintance with the Countess Hatzfeld dates from the same period. In 1788 Beethoven, while retaining his post of assistant organist to the electoral court at Bonn, played viola in the opera, which had been remodelled by the Elector, included an orchestra of 31, led by Reicha, with an extended repertoire and a goodly array of singers. Mozart's operas were given frequently. In this year Beethoven was recognized as the head of his family. His father had lost his voice, and had become a drunkard, and, while the Elector did not strike him off his pay roll, he directed part of his salary be paid the son. In 1790 Haydn, who was on his way to London, accompanied by Salomon, was the guest of the Elector on Christmas Day. It is probable that the two masters, one in his zenith, the other yet unknown, met on this occasion, and it is certain that two years later, when Haydn was returning from London, and again stopped at Bonn, Beethoven showed him a cantata which he praised highly. Two cantatas, one of the death of Emperor Joseph, the song "Der freie Mann," two piano preludes, the "Venni Amore" variations, the "Ritter ballet" (possibly arranged by Count Waldstein), an octet and a rondino for strings, a trio for strings, 14 variations in E flat for piano, violin, and 'cello, 12 variations for violin and piano, some songs, and an allegro and minuet for two flutes were composed in these years. By this time, although his compositions were fewer than those of other great composers at the same age, the Elector seems to have become impressed with Beethoven's genius, for he arranged to send him to Vienna to study with Haydn, paying his salary for two years. Beethoven arrived in Vienna in Nov., 1792, with a matter of 25 ducats, or about $62, in his pockets, and was cordially received by Haydn, who is reported to have said that he meant to set him to work on great operas in anticipation of his own retirement. He lodged in the garret of a printing office outside the city walls, and paid about 25 cents an hour for his lessons from the most celebrated composer of the day. Fux's "Gradus ad Parnassum" was the text book used. The relations between master and pupil soon ceased to be cordial, and, although there was no open disagreement, Beethoven obtained instruction from Schenck in secret, and in 1794,

when Haydn again went to England, studied counterpoint with Albrechtsberger and violin with Schuppanzigh. Beethoven never acknowledged any obligation to Haydn, and as it was the rule of that master to keep still when he could n't speak well of people, his opinion of his pupil is doubtful. Albrechtsberger, however, did not hesitate to warn his other pupils to let Beethoven alone because he was "incapable of learning, and would never amount to anything." In 1792 Beethoven's father died, but the Elector continued, at Beethoven's request, to pay his salary to his brothers in Bonn until Mar., 1794, continuing Beethoven's own allowance as well. A few months later the French Republican army seized Bonn, and Beethoven was thereafter to regard Vienna as his home. Despite bad manners, slovenly habits, and a total disregard for conventions, Beethoven made warm friends among the nobility, and Prince and Princess Karl Lichnowsky, who had already presented him with a quartet of strings, now made him an allowance of 600 guldens per annum, besides keeping a room at his disposal in their house. He quarrelled with his friends and patrons on the slightest provocation, often without any at all, though he sometimes made profuse apologies when realizing himself in the wrong. An amusing instance of his arrogance was displayed when he learned that Prince Lichnowsky had ordered his servant to answer Beethoven's bell before his own. Beethoven thereupon promptly engaged a servant for his exclusive use. It may be that the Viennese regarded his independence as a joke, it may be that his remarkable powers of improvising were weighed against his faults. At any rate, he was not merely tolerated, but cultivated — by women as well as men. His industry in composition was prodigious. He ordinarily arose about five o'clock and worked until noon, when dinner was served, but he sometimes forgot to eat. He often took long walks in the afternoon, especially if living in one of the many villages in the environs of Vienna, as was his rule in summer; spending his evening in society or at the theatre. During his walks he always carried a note book in which to jot down musical ideas as they occurred to him, and he usually kept several compositions in hand at a time, working at each in turn, as he felt disposed. He hated to be interrupted, and often sang the melodies he was writing in a voice far from pleasant, strumming at his piano, stamping, or roaring aloud. Sometimes he spent days in rewriting. His note books show 18 attempts at one aria in "Fidelio" (O Hoffnung). The irregularity of his habits and his need of solitude when composing may have had something to do with the frequency with which he changed his lodging, often at great expense and inconvenience. In 1795 the list of compositions written in Vienna included some trios, the first three piano sonatas, which he dedicated to Haydn; 12 Variations on "Se vuol ballare," 13 on "Es war einmal," eight for four hands on Count Waldstein's theme, nine for solo piano on "Quant' e più bello," a trio for oboes, corno inglese, and piano, and a violin rondo in G, the B flat concerto for piano and orchestra, the songs "Adelaide," "Opferlied," and "Seufzer eines Ungeliebten"; 12 minuets, 12 Deutsche Tänze for orchestra, and the canon "Im Arme der Liebe." Heretofore Beethoven had only played in private houses in Vienna. Mar. 29, 1795, he appeared at the annual actors' fund benefit at the Burg Theatre, playing his own concerto in C major; two days later playing a concerto of Mozart's at the benefit given his widow, and on Dec. 18, a concerto of his own at a concert given by Haydn. Jan. 10, 1796, he played with Haydn again, and then visited Nuremberg, and perhaps Prague, and finally Berlin, where the king gave him a box of gold coin. He was in Prague during February, and composed "Ah perfido" for Mme. Duschek, but November found him back in Vienna, where he composed a farewell song for the troops leaving for the Napoleonic wars, and later gave a concert with the Rombergs. Three piano sonatas (Op. 2), 12 varia-

tions on a minuet "à la Vigano," and six minuets for piano were published in 1796; while many more important works were under way. In 1798 Beethoven met Bernadotte, then French ambassador at Vienna, from whom it is said he first received the idea of the Eroica symphony. His amusing encounter with Steibelt, the pianist, occurred at this time. Beethoven had composed a trio for piano, clarinet, and 'cello which was played at the house of Count Fries. Steibelt had assumed a haughty manner, and when they met again a week later, Steibelt produced a new quintet, and extemporized on the finale of Beethoven's trio; whereupon Beethoven took the 'cello part of Steibelt's composition, turned it upside down, and played a theme and variations which drove Steibelt out of the house. His encounter with Woelfl, which happened on his return from two successful concerts in Prague, had a more agreeable ending. The two men played together at Count Wetzlar's home, and became good friends, although Beethoven did not return the compliment Woelfl afterwards paid him in dedicating a group of sonatas to him. The first concert which Beethoven undertook for his own benefit in Vienna took place April 2, 1800, at which his Symphony No. 1, which had been completed the previous year, and his Septet were produced, and at which he played a piano concerto of his own. April 18 he appeared with Punto, the horn player, at a concert given by the latter. They played Beethoven's horn and piano sonata, which won an encore despite the Burg Theatre's rules to the contrary. In this year Beethoven began his practice of spending the summer in the country, going to Unter-Döbling, a village two miles from Vienna. On his return to town he accepted Czerny as a pupil. Some idea of Beethoven's business methods may be had from the statement that about this time he sold his Septet, Symphony in C, Piano concerto in B flat, and B flat sonata to Hoffmeister of Leipsic for 20 ducats, or about $50 each, himself reducing the concerto to half price on the ground that it was by no means one of his best. Mar. 28, 1801, his ballet, "Prometheus," was produced at the Burg Theatre, where it had a run of 16 nights. Its popularity resulted in the publication of a piano score, and the following year it had a second run of 13 nights. With money in his pocket Beethoven exchanged the lodgings he had maintained for the past two years at No. 241 "im tiefen Graben" to the more salubrious Sailerstätte, whence he could overlook the ramparts; and in the summer he went to Hetzendorf, where he worked at "The Mount of Olives," his oratorio to words by Huber. Beethoven, at this time entering upon his most prolific and useful period as a composer, began to have premonitions of the deafness which was soon to overtake him, and of the liver complaint, both the result of a severe malady of early manhood, which combined to render him melancholy and more irascible than ever in later life. His constitution was naturally rugged. Although but five feet five inches high, he was stockily built, with broad shoulders and powerful muscles. His hair, which became perfectly white toward the close of his life, was black and abundant; his complexion ruddy, and he wore neither beard nor moustache, although he had to shave up to his eyes. His teeth were white and sound; his eyes dark, almost black, were very expressive, redeeming a face which may have been ugly, but was not without nobility. His fingers were short, blunt, covered with hair, but very strong. The violin sonatas in A minor and F, the grand sonatas for piano in A flat and D, and the twin sonatas he entitled "Quasi Fantasia," the second of which has become known as "The Moonlight" from a reference to moonlight in a review by Rellstab, were all composed at a time when he realized his deafness was progressive and incurable, and in which he wrote: "Every day I come nearer to the aim which I feel, though I cannot describe it, and on which alone your Beethoven can exist. No more rest for him!" April 5, 1803, "The

Bardella (Antonio Naldi) probably invented the theorbo, which he played at the court of Tuscany, 16th century.

Bardi, Count Vernio (Giovanni) composed early form of opera performed in his home by Corsi, Peri, Rinuccini, V. Galilei, and others of his friends; was attached to court of Pope Clement VIII, 16th century.

Bardone. Obsolete instrument of viol family or baryton.

Barem. *Ger.* Organ stop of eight feet, or 16 feet closed flute pipes.

Bargaglia (Scipione) first employed word "Concerto" (Dr. Burney), composed and wrote on theory, Naples, 16th century.

Bargiel (Woldemar) composed symphony in C, overtures "Prometheus," "Zu Einem Trauerspiel," "Medea"; numerous works for piano, orchestra, chorus. B. Berlin, Oct. 3, 1828, half brother of Clara Wieck Schumann; pupil Schumann and Mendelssohn; taught in Berlin Hochschule für Musik and headed "Meisterschule für musikalische Composition"; connected with Academy of Fine Arts; D. Berlin, Feb. 23, 1897.

Barginet or **Bergeret.** Shepherd song.

Baribasso *It.* Deep bass.

Bariolage. *Fr.* Medley; cadenzas.

Baritenor. Low tenor.

Baritone. Male voice between bass and tenor, and partaking qualities of both, extreme range being G to g'. Mozart was first to compose important music for this voice, although its earlier recognition is proved by the special baritone clef (F placed on the stave's third line), now obsolete, but used by Purcell and Handel. The term is also applied to the Saxhorn in B flat or C, and to other instruments of intermediate range.

Baritono. *It.* Baritone.

Barker (Charles Spackman) invented the pneumatic organ lever, electric organ, and built organs under firm name of Barker & Verschneider. B. Bath, Eng., Oct. 10, 1806; went to Paris, 1837; returned to England, 1870; d. Maidstone, Eng., Nov. 26, 1879.

Bärmann (Heinrich Joseph) played and composed for clarinet, friend of Meyerbeer, Weber, and Mendelssohn. B. Potsdam, Feb. 14, 1784; d. June 11, 1847, Munich. **Karl** played bassoon in Berlin royal band. B. Potsdam; brother of HEINRICH JOSEPH; d. 1842. **Karl** played clarinet; wrote a "Clarinet School." B. 1820, Munich; son of HEINRICH JOSEPH; d. May 24, 1885. **Karl** taught music in Munich and Boston, Mass., 1881. B. July 9, 1839; son of KARL; pupil of Liszt, Lachner; add. Boston.

Barley (William) succeeded to music printing business conferred by Queen Elizabeth's patent upon Thomas Morley. Publications are dated London, 1596 to 1609.

Barnard (Charlotte Alington) wrote the "Claribel" ballads. B. Dec. 23, 1830; m. C. C. Barnard, 1854; d. Jan. 30, 1869, Dover, Eng.

Barnard (Rev. John) published the first English collection of cathedral music, 1641; canon St. Paul's Cathedral.

Barnby (Sir Joseph) composed 246 hymns; the oratorio "Rebekah"; conducted Royal Academy of Music concerts; was organist and choirmaster at 12; knighted Aug. 5, 1892. B. York, Aug. 12, 1838; d. London, Jan. 28, 1896.

Barnett (John) composed about 4,000 songs; "The Mountain Sylph," "Fair Rosamund," and "Farinelli," operas, the first of which achieved great popularity; taught and wrote on musical subjects. B. Bedford, Eng., July 15, 1802; second cousin of Meyerbeer; d. April 16, 1890.

Barnett (John Francis) composed the cantata "The Ancient Mariner"; overture to "The Winter's Tale," "The Raising of Lazarus," symphony in A minor, "Pastoral Suite"; son of Joseph Alfred Barnett and nephew of JOHN; won Queen's Scholarship in Royal Academy of Music; played pianoforte. B. London, Oct. 16, 1837; d. April 29, 1898.

Baron (Ernst Theophilus) wrote on the history and theory of music; composed; theorbist to Frederick the

Great. B. Breslau, Feb. 17, 1696; d. Berlin, April 12, 1760.

Baroness, The. Professional name of a German opera singer of Bononcini's time.

Barre (Antonio) published music in Milan, 1555–88; composed; sang at St. Peter's, Rome.

Barré. *Fr.* "Bar." Placing the finger over all the strings of a lute or guitar, which raises the pitch like a CAPOTASTO.

Barre (Leonard) composed motets and madrigals; advised Council of Trent on church music; sang in Papal Chapel, Rome, 1537–52.

Barrel Organ. The common street organ which has spread to all parts of the world dates from the beginning of the 18th century, and is the simplest form of the many mechanical devices for automatically producing music, requiring only the turning of a handle. The barrel is furnished with a series of pegs which open the valves as it revolves, admitting currents of air to a set of pipes. The same movement that turns the barrel pumps the bellows. The compass is generally about two octaves and a half. The barrel may be made to shift in position, in which case more than one tune can be played. Larger forms of barrel organ were once employed in churches, but have given way to melodeons. The principle may be studied in miniature in the music box, where the teeth of a steel comb are set in vibration by a barrel. It has been applied to such elaborate instruments as the "APOLLONICON," and to organs for private houses ranging in cost from $500 to $8,000, which imitate orchestral effect. When provided with manuals these elaborate instruments are called "Barrel and Finger Organs." Street pianos are also operated by the barrel mechanism.

Barret (Apollon Marie Rose) wrote "Complete Method for the Oboe," on which he was a distinguished soloist. B. France, 1804; d. Mar. 8, 1879.

Barrett (John) composed songs, act music, etc.; played organ. B. England, about 1674; d. about 1735.

Barrett (Thomas) made violins in London, 1710–30.

Barrett (William Alexander) wrote music criticism for London "Morning Post," 1869–91; a life of Balfe, "English Church Composers," etc.; edited with Sir John Stainer "Dictionary of Musical Terms." B. Hackney, Oct. 15, 1834; vicar-choral St. Paul's, London, 1876; d. Oct. 17, 1891.

Barrington, The Hon. (Daines) wrote description of Mozart in 1764 (vol. XI "Philosophical Transactions, 1780). B. London, 1727; d. 1800.

Barroco. *It.* Whimsical, eccentric.

Barry (Charles Ainslie) composed; wrote programme analyses; edited "Monthly Musical Record," London, 1875–79. B. London, June 10, 1830.

Barsanti (Francesco) published "A Collection of Old Scots Tunes," Edinburgh, 1742; composed; played flute and oboe. B. Lucca, 1690; went to England with Geminiani.

Bartei (Girolamo) composed; chapelmaster Volterra Cathedral; general of Augustinian monks, Rome; published eight-voice masses, 1608.

Barth (Karl Heinrich) taught piano in the Hochschule, Berlin, 1871; highly esteemed as concert pianist. B. Pillau, Prussia, July 12, 1847.

Barth (Richard) directed Hamburg Singakademie and Philharmonic concerts. B. June 5, 1850, Grosswanzleben, Saxony; violin pupil of Joachim; add. Hamburg.

Barthel (Johann Christian) played organ to court of Altenburg, 1804, until his death, June 10, 1831.

Barthélemon (François Hippolyte) composed music for "Orpheus," at Garrick's request, "A Peep Behind the Scene," and other burlettas; m. Mary Young, a singer; made successful tours as concert violinist. B. Bordeaux, July 27, 1741; d. July 20, 1808.

Bartholomew (William) adapted most of Mendelssohn's vocal pieces to English, and translated libretti. B. London, 1793; d. Aug. 18, 1867.

Bartleman (James) sang bass-bar. with distinction at London concerts. B. Westminster, Sept. 19, 1769; d. April 15, 1821.

Bartlett (John) composed "A Book of Ayres," 1606, Eng.

Bartolini (Vincenzio) sang sop. in London, 1782, Cassel, 1792.

Baryton. Obsolete instrument of the viol family for which Haydn composed 175 pieces; had six or seven strings like viola da gamba, and from seven to 44 sympathetic metal strings.

Bas-dessus. *Fr.* Mez. sop. or second treb.

Bassvi (Abramo) wrote on theory; edited musical periodicals; composed operas; helped found "Società del Quartetto." B. Leghorn, Dec. 29, 1818; d. Florence, Nov., 1885.

Basili (Domenico Andrea) composed 24 clavier etudes; chapelmaster at Loretto. D. 1775. **Francesco** composed operas, symphonies; chapelmaster at St. Peter's, Rome. B. Feb., 1766, son of DOMENICO ANDREA; d. Mar. 25, 1850.

Bass. The lowest male voice, ranging from F′, the lowest tone of the rare contra basso voice to the baritone register. The Basso Cantante is distinguished from the Basso Profundo by its flexibility rather than any difference in range. The Basso Buffo is a bass comedian.

Bass. The tones below middle C in the musical system as distinguished from those above, which are called treble; the grave as opposed to the acute.

Bassa Ottava. *It.* The lower octave.

Bass Bar. Strip of wood glued to the belly of a viol under the bass foot of the bridge to distribute the vibrations.

Bass Clarinet. Is generally set in B flat, but also in A and in C. The instrument is an octave lower than the CLARINET.

Bass Clef. The F clef, so called from having been modified from that letter.

Bass Drum. The largest DRUM in the modern orchestra; serves to define rhythm, but is not tuned.

Bass Flute. An obsolete bass instrument sometimes made like the ordinary FLUTE, but 32 inches long, sometimes doubled so that it resembled a bassoon. The name has been given an eight-foot organ stop.

Bassgeige. *Ger.* Bass viol.

Bass Horn. Deep B flat HORN, doubled like a basson which succeeded the serpent but has given way to the ophicleide.

Bass Lute. THEORBO.

Bass Tuba. The lowest of the Saxhorns; the euphonium.

Bassani (Giovanni Battista) composed six operas and 31 vocal and instrumental works and three oratorios; directed music at Bologna and Ferrara Cathedrals; played violin. B. Padua, 1657; d. Ferrara, 1717.

Basse Danse. Stately dance for two people in triple time popular in France, 15th and 16th centuries.

Basset Horn. The tenor clarinet, set in F, usually made curved for convenience in handling.

Bassevi (Giacobbe) became manager of Drury Lane, London; played 'cello during Garrick's management (professional name Cervetto); accumulated fortune equivalent to $100,000. B. Italy, 1682; d. London, Jan. 14, 1783. **James** played violin solos at the Haymarket, London, when 11, and in concert and orchestra until the death of his father GIACOBBE, when he retired. B. London, 1749; d. Feb. 5, 1837.

Bassi (Luigi) sang women's parts in opera at 13; developed as baritone and created the name part in "Don Giovanni," which Mozart wrote for him; became manager Dresden Italian opera, 1815. B. Pesaro, 1766; d. Dresden, 1825.

Bassiron (Philippe) composed masses published by Petrucci, 1505. B. Netherlands.

Basso Continuo. *It.* Figured bass for piano or organ or THOROUGH BASS.

Basso da Camera. *It.* Small double-bass for solos.

Basso Ostinato. *It.* GROUND BASS.

Basso Ripiendo. *It.* Bass of chorus parts.

Basson Russe. Bass horn.

Bassoon. The bass of the OBOE, ranging from B′ flat to b′ flat. The instrument is doubled on itself, and its resemblance to a bundle of sticks

is said to have caused Afranio, Canon of Ferrara (the probable inventor) to have named it "fagotto," 1540. Additional mechanism has raised the compass of modern instruments to f''. First introduced in orchestra about 1671, the bassoon has steadily grown in favour with composers, and Mozart wrote a concerto for it with full orchestral accompaniment.

Bastardella. Nickname of the singer AGUJARI.

Bastien et Bastienne. Mozart's operetta written in his 12th year, to words by Schachtner, was performed 1768 in the Messmers' garden-house in Vienna.

Baston (Josquin) composed motets and chansons, Flanders, 16th century.

Bates (Joah) founded and first conducted London's "Ancient Concerts," 1776. B. Mar. 19, 1740; m. Sarah Harrop, singer, 1780; d. June 8, 1799.

Bates (William) composed the comic opera "The Jovial Crew," "Songs sung at Marylebon Gardens," etc., England, 18th century.

Bateson (Thomas) first to graduate in music from Trinity College, Dublin; composed madrigals; played organ Chester and Dublin Cathedrals. D. 1631.

Bathe (William) invented a "harp of new device," which he presented to Elizabeth; published his "Brief Introduction to the True art of Musicke," 1584, the first of its kind in English, "A Brief Introduction to the Skill of Song," London, 1600. B. Ireland, grandson of Chief Baron and son of Judge Bathe; entered Society of Jesus; published "Janua Linguarum," Salamanca, 1611; d. Madrid, June 17, 1614.

Batiste (Antoine Eduard) wrote "Petit Solfège Harmonique"; wrote out accompaniments for figured basses of solfeggi by Cherubini and others; played and composed for organ, and taught at the Paris Conservatoire. He was the son of Batiste, the comedian, and uncle of Léo Delibes. B. Paris, Mar. 28, 1820; d. Nov. 9, 1876.

Baton (Charles) composed; wrote on and played vielle or hurdy-gurdy. Called "le jeune." An elder brother, Henri, played musette. Paris, 18th century.

Bâton. *Fr.* "Stick." Originally a long baton was used in conducting, which was rapped against the floor. This gave way to the small conductor's wand. A conductor's manner is called his "baton," and the term is also applied to a rest of two or more measures.

Battaille (Charles Amable) wrote on the voice and taught singing in Paris Conservatoire. B. Nantes, Sept. 30, 1822; d. Paris, May, 1872.

Battement. *Fr.* Ornament employed in singing.

Batten (Adrian) composed the full anthem "Deliver us, O Lord," services, etc., played organ Winchester and St. Paul's Cathedrals, 17th century.

Battere. *It.* Down beat.

Batterie. *Fr.* Roll of drum; group of percussion instruments.

Battery. Harpsichord agremen, which indicated a chord was to be played twice.

Battimento. *It.* Battement.

Battishill (Jonathan) composed songs, glees, anthems, and dramatic music, and played organ in London churches. B. London, May, 1738; m. Miss Davies, a singer, 1763; d. Dec. 10, 1801.

Battle of Prague. Kotzwara's programme piece descriptive of the contest between the Austrians and Prussians, 1757, became immensely popular and foreshadowed other compositions of like character.

Battle Symphony. English name of Beethoven's "Wellingtons Sieg, oder die Schlacht bei Vittoria."

Batton (Désiré Alexandre) composed operas, the failure of which was largely due bad librettos; collaborated with Auber, Hérold, and Carafa in "La Marquise de Brinvilliers"; became inspector of branch schools in the Paris Conservatoire, 1842. B. Paris, Jan. 2, 1797; d. Oct. 15, 1855.

Battuta. *It.* Strict time.

Bauernleyer. *Ger.* Hurdy-gurdy.

Bauerpfeife. *Ger.* Eight-foot organ stop.

Baulduin (Noel) directed music at

Notre Dame, Antwerp, 1513–18; composed motets, etc. B. Netherlands; d. 1529.

Baumgarten (C. F.) composed operas and pantomimes, including "Robin Hood," 1786, and "Blue Beard," 1792, while leader of the English opera at Covent Garden, London, 1780–1794.

Baxoncillo. *Sp.* Organ stop like open diapason.

Bayaderes. Dancing girls in Eastern temples.

Bayer (Joseph) composed the ballets "Die Puppenfee," "Die Braut von Korea," "Sonne und Erde," "Die Welt in Bild und Tanz"; the operettas "Der Schoene Kaspar," "Meister Menelaus," etc.; became ballet director Vienna Court Opera, 1882. B. 1851; add. Vienna.

Bayles. *Sp.* Gipsy dance songs.

Baylor (Eugene) composed "The Margrave Galop" in Richmond, Va., March, 1864, while major in the Confederate army, and other popular pieces. The "Margrave Galop" was long a favorite in the Southern states after the close of the Civil War. B. Virginia; add. Winchester, Va.

Bayly (Rev. Anselm) wrote "A Practical Treatise on Singing and Playing," 1771; "The Alliance of Musick, Poetry, and Oratory," 1789; sub-dean of Eng. Chapel Royal, 1764. B. Gloucestershire, 1719; d. 1794.

Bayreuth became the centre of the Wagner cult from 1872 when Richard Wagner took up his residence there and began his plans for the "Festspielhaus," the corner stone of which was laid May 22, 1872, with elaborate ceremonies, including a performance of Beethoven's Choral Symphony. Wagner societies in all parts of the world raised the money for the new theatre, which was designed by Gottfried Semper with suggestions from Wagner, and opened in Aug., 1876, with performances of two cycles of the "Ring des Nibelungen," causing a loss of nearly $40,000. "Parsifal" was performed there first in July and Aug., 1882, and was restricted to that theatre until Dec. 24, 1903, when it was produced at the Metropolitan Opera House, New York, under management of Heinrich Conried, Alfred Hertz conducting. An excellent English production by Henry W. Savage followed. Bayreuth has continued to be the home of Frau Cosima Wagner, and of Siegfried Wagner, who bitterly opposed the American productions of the "Bunenwehfestspiel" or stage festival dedicatory play, as Wagner termed "Parsifal." However, the music had been made known in concert form before the New York episode. Since the beginning Bayreuth has been the principal training school of Wagnerian singers and conductors.

B Cancellatum. *L.* B flat cancelled by a line drawn through it anciently used as natural, and from which our accidentals are derived.

B Dur. *Ger.* B flat major.

B Durum. *L.* B natural.

Bazin (François Emanuel Joseph) composed "Le Trompette de M. le Prince," "Le Malheur d'être jolie," "La Nuit de la Saint-Sylvestre," "Madelon," "Maître Pathelin," "Le Voyage en Chine," operas performed at the Opéra Comique, Paris; taught in Paris Conservatoire. B. Marseilles, Sept. 4, 1816; d. Paris, July 2, 1878.

Bazzini (Antonio) composed "Ronde des Lutins" and other works for violin, which he played; directed Milan Conservatory, 1882. B. Mar. 11, 1818, Brescia; d. Milan, Feb. 10, 1897.

Beach (Amy Marcy Cheney) composed Gaelic Symphony; played 1896, Boston Symphony Orchestra; concerto for piano, which she played with Boston Symphony Orchestra, 1900; Mass, E flat, for mixed voices, soli, chorus, and orchestra, 1892; "The Minstrel and the King," male chorus and orchestra, 1902; "Festival Jubilate," mixed voices and orchestra, for the Chicago Exposition, 1893; played piano in orchestral concerts and recital. Studied with Ernst Perabo, Carl Baermann, and Junius W. Hill; debut Boston Music Hall, Oct. 24, 1883; m. H. H. A. Beach, 1885. B. Henniker, N. H., Sept. 5, 1867; add. Boston.

Beale (John) taught piano, Royal Academy of Music, London. B. London, 1796.

Beale (William) composed "Come let us join the roundelay" and other madrigals and glees; organist in Cambridge and London. B. Landrake, Eng., Jan. 1, 1784; d. London, May 3, 1854.

Bearbeitet. *Ger.* Adapted.

Beard (John) sang ten. under Handel at Covent Garden, London; m. Lady Henrietta Herbert, daughter of Earl Waldegrave, 1739; retired until her death, 1743; sang at Drury Lane and Covent Garden; m. Charlotte Rich, whose father owned Covent Garden, 1759; succeeded to management of that house, 1761. B. England, 1717; d. Hampton, Feb. 5, 1791.

Bearings. Notes first established in tuning, on which to base the rest of the compass.

Beat. Shake or grace note; motion by which conductors indicate accent or rhythm; part of measure so indicated; throb produced when tones differing in pitch are produced together.

Beatrice di Tenda. Vincenzo Bellini's opera to libretto by F. Romani, was first performed in Venice, 1833.

Béatrice et Bénédict. Hector Berlioz's two-act opera founded on "Much Ado About Nothing," for which he also wrote the libretto, was first performed Aug. 9, 1862, at the opening of the Baden Theatre under Liszt and successfully revived by Mottl.

Beaulieu (Marie Désiré) wrote on musical history; composed the operas "Anacréon" and "Philadelphie"; founded the Philharmonic Society at Niort, which was the pioneer of its kind in France and grew into the "Association musicale de l'Ouest." B. Paris, April 11, 1791 (family name Martin); d. Niort, Dec., 1863.

Beaumavielle sang bar. in Cambert's first French opera "Pomone," 1671. D. 1688.

Beauty Stone. Sir Arthur Sullivan's musical play in three acts to text by Comyns Carr and A. W. Pinero, was first performed May 28, 1898, at the Savoy Theatre, London.

Bebisation. Obsolete solmization commended by Daniel Hitzler, 1630.

Bebung. *Ger.* Clavichord tremolo; tremolo organ stop.

Bec. *Fr.* "Beak" or mouthpiece.

Bécarre. *Fr.* Natural.

Becco. *It.* Mouthpiece.

Becco Polacco. *It.* Large bagpipe.

Becher (Alfred Julius) composed songs, chamber music; wrote music criticism. B. Manchester, April 27, 1803; studied Heidelberg, Göttingen, Berlin; edited the "Radikale," Vienna; tried by court-martial and shot, Nov. 23, 1848.

Bechstein (Friedrich Wilhelm Carl) founded the Berlin piano business bearing his name, headed in 1908 by Edwin Bechstein, with branches in Paris, London, St. Petersburg. B. June 1, 1826, Gotha; d. Mar. 6, 1900.

Beck (Franz) composed 24 symphonies, a "Stabat Mater"; directed concerts in Bordeaux and taught. B. Mannheim, 1731; d. Bordeaux, Dec. 31, 1809.

Beck (Johann Nepomuk) sang principal bar. opera rôles at Vienna, 1853–88. B. Pesth, May 5, 1828; d. Vienna, Sept., 1893.

Beck (Joseph) sang bar. in opera at Frankfort, 1880. B. June 11, 1850; son of JOHANN NEPOMUK; add. Frankfort.

Becken. *Ger.* Cymbal.

Becker (Albert Ernst Anton) composed Mass B flat minor, opera "Loreley," symphony in G minor, songs, chamber music; directed Berlin Domchor; B. Quedlinburg, June 13, 1834; d. Berlin, Jan. 10, 1899.

Becker (Carl Ferdinand) wrote on music; taught organ at Leipsic Conservatory and bequeathed valuable music collection to Leipsic. B. July 17, 1804; d. Leipsic, Oct. 26, 1877.

Becker (Constantin Julius) wrote "Männergesang-Schule," 1845; composed opera "Die Belagerung von Belgrad," Leipsic, 1848, a symphony; assisted Schumann in editing "Neue Zeitschrift für Musik." B. Freiberg, Feb. 3, 1811; d. Oberlössnitz, Feb. 26, 1859.

Becker (Dietrich) published "Musikalische Frühlingsfrüchte," 1668;

composer and violinist to the Senate of Hamburg, 17th century.

Becker (Hugo) played 'cello in solo and in the "Frankfort Quartet"; taught in Frankfort Conservatory. B. Strasburg, Feb. 13, 1864, son of JEAN; add. Frankfort.

Becker (Jacob) founded piano business in St. Petersburg, 1841. B. Bavarian Palatinate. Paul Peterson succeeded him, 1871.

Becker (Jean) played violin with distinction; founded the "Florentine Quartet"; led London Philharmonic concerts. B. Mannheim, May 11, 1833; d. Mannheim, Oct. 10, 1884.

Beckwith (John Charles) played organ Norwich Cathedral, succeeding his father, JOHN CHRISTMAS. B. 1788; d. Oct. 11, 1819.

Beckwith (John Christmas) composed chants, anthems; played organ Norwich Cathedral. B. Norwich, Dec. 25, 1750; d. June 3, 1809.

Bedos de Celles (Dom François) wrote "L'Art du facteur d'orgues," Paris, 1766. B. Caux, France; entered Benedictine Order, Toulouse, 1726; d. St. Maur, Nov. 25, 1779.

Beer (Jacob Meyer) was the original name of Giacomo MEYERBEER.

Beer (Joseph) played, composed for, and improved the clarinet by adding a fifth key. B. May 18, 1744, Grünwald, Bohemia; d. Potsdam, 1811.

Beethoven, van (Ludwig) composed nine great symphonies, the last with chorus, the opera "FIDELIO," unsurpassed sonatas for piano, and established himself for all time as the world's greatest master of absolute music. He composed, in fact, in every form known to his time, often expanding, sometimes modifying, always improving, never inventing. Neither formalist nor revolutionist, but overriding rules only when they seemed to fetter his genius, assuming no pose of mysticism, stooping to such programme music as a battle piece, elevating that form to the highest pinnacle in the Pastoral Symphony; revising, correcting, rewriting his music with infinite patience; striving always for higher inspiration and clarity of expression, he stood aloof from his contemporaries, and he stands alone today — a sun in the musical firmament wherein other composers are the stars, the planets, the comets, if you will, — or merely the satellites. He was baptized at Bonn, Dec. 17, 1770, from which it may be inferred that he was born on the previous day. The Beethovens were not noble, but followed the Dutch custom of indicating their place of origin by the prefix "van." This appears to have been an obscure village near Louvain, whence they migrated to Antwerp in 1650. Ludwig van Beethoven went from there to Bonn as musician and bass singer to the Elector of Cologne. His son Johann sang tenor, and became electoral chapelmaster in Mar., 1773. On Nov. 12, 1767, Johann married Maria Magdalena Leym, born Keverich, widowed daughter of the chief cook at Ehrenbreitstein, from which union were born seven children, the subject of this sketch being second, and the eldest to survive infancy. Since 1889 No. 515 Bonngasse, where Ludwig was born, has been reserved as a memorial, having been purchased by an association of which the late Dr. Joachim was president. The elder Ludwig survived until Dec. 24, 1773, when his grandson, who distinctly remembered him in after life, was three years old. Young Ludwig began to study both clavier and violin when four years of age. To these studies his father added the three Rs, and until he was 13 he picked up a little Latin at a public school. At eight he played in public, and the following year, having nothing more to learn from his father, took lessons from Pfeiffer, a musician attached to the Bonn opera, and studied organ with Van den Eeden. At the age of 10 he composed variations, which were published in 1783. Neefe, who succeeded to the post of court organist and likewise taught Beethoven, predicted that he would become a second Mozart, and left him in charge of the organ when not yet 12 years old Beethoven could then play nearly all of Bach's Well Tempered Clavier, and read well at sight. At 12 the child became cembalist to the orchestra,

which required that he should conduct the opera band. In this position be became acquainted with operas by Gluck, Paisiello, Salieri, and Sarti. Three sonatas for solo, piano, and the song "Schilderung eines Mädchens," published in 1783, appear to have been composed at this time. For his work in the theatre the lad received no salary, but soon he was appointed assistant organist to Neefe, and as such received 150 florins. On the death of Elector Max Friedrich, his successor, Max Franz, made a revision of his household, reducing the allowance to Neefe, but without increasing that of Beethoven. The song "An einem Säugling" and a rondo for piano were published in 1784, and in 1785 he published the song "Wenn jemand eine Reise thut," three quartets for piano and strings, and received violin lessons from Franz Ries. Beethoven's first visit to Vienna, made in 1787, afforded opportunity for a few lessons from Mozart, who is said to have remarked on hearing him play: "Pay attention to him; he will make a noise in the world some day or other." He seems likewise to have attracted the attention of Haydn, who wrote to Artaria, "I should like to know who this Ludwig is," but may have had in mind some other Ludwig. His sojourn in Vienna was abruptly terminated by the illness of his mother, who died July 17. A piano prelude in F minor and a trio in E flat are dated 1787, and in that year he formed the acquaintance of the widowed Frau von Breuning, with whose family he maintained a lifelong friendship, and of the young Count Waldstein, to whom he afterwards dedicated one of his greatest sonatas. Frau von Breuning engaged Beethoven to give lessons to her little girl and the youngest of her three sons, and soon made him one of the family. His acquaintance with the Countess Hatzfeld dates from the same period. In 1788 Beethoven, while retaining his post of assistant organist to the electoral court at Bonn, played viola in the opera, which had been remodelled by the Elector, included an orchestra of 31, led by Reicha, with an extended repertoire and a goodly array of singers. Mozart's operas were given frequently. In this year Beethoven was recognized as the head of his family. His father had lost his voice, and had become a drunkard, and, while the Elector did not strike him off his pay roll, he directed part of his salary be paid the son. In 1790 Haydn, who was on his way to London, accompanied by Salomon, was the guest of the Elector on Christmas Day. It is probable that the two masters, one in his zenith, the other yet unknown, met on this occasion, and it is certain that two years later, when Haydn was returning from London, and again stopped at Bonn, Beethoven showed him a cantata which he praised highly. Two cantatas, one of the death of Emperor Joseph, the song "Der freie Mann," two piano preludes, the "Venni Amore" variations, the "Ritter ballet" (possibly arranged by Count Waldstein), an octet and a rondino for strings, a trio for strings, 14 variations in E flat for piano, violin, and 'cello, 12 variations for violin and piano, some songs, and an allegro and minuet for two flutes were composed in these years. By this time, although his compositions were fewer than those of other great composers at the same age, the Elector seems to have become impressed with Beethoven's genius, for he arranged to send him to Vienna to study with Haydn, paying his salary for two years. Beethoven arrived in Vienna in Nov., 1792, with a matter of 25 ducats, or about $62, in his pockets, and was cordially received by Haydn, who is reported to have said that he meant to set him to work on great operas in anticipation of his own retirement. He lodged in the garret of a printing office outside the city walls, and paid about 25 cents an hour for his lessons from the most celebrated composer of the day. Fux's "Gradus ad Parnassum" was the text book used. The relations between master and pupil soon ceased to be cordial, and, although there was no open disagreement, Beethoven obtained instruction from Schenck in secret, and in 1794,

when Haydn again went to England, studied counterpoint with Albrechtsberger and violin with Schuppanzigh. Beethoven never acknowledged any obligation to Haydn, and as it was the rule of that master to keep still when he could n't speak well of people, his opinion of his pupil is doubtful. Albrechtsberger, however, did not hesitate to warn his other pupils to let Beethoven alone because he was "incapable of learning, and would never amount to anything." In 1792 Beethoven's father died, but the Elector continued, at Beethoven's request, to pay his salary to his brothers in Bonn until Mar., 1794, continuing Beethoven's own allowance as well. A few months later the French Republican army seized Bonn, and Beethoven was thereafter to regard Vienna as his home. Despite bad manners, slovenly habits, and a total disregard for conventions, Beethoven made warm friends among the nobility, and Prince and Princess Karl Lichnowsky, who had already presented him with a quartet of strings, now made him an allowance of 600 guldens per annum, besides keeping a room at his disposal in their house. He quarrelled with his friends and patrons on the slightest provocation, often without any at all, though he sometimes made profuse apologies when realizing himself in the wrong. An amusing instance of his arrogance was displayed when he learned that Prince Lichnowsky had ordered his servant to answer Beethoven's bell before his own. Beethoven thereupon promptly engaged a servant for his exclusive use. It may be that the Viennese regarded his independence as a joke, it may be that his remarkable powers of improvising were weighed against his faults. At any rate, he was not merely tolerated, but cultivated — by women as well as men. His industry in composition was prodigious. He ordinarily arose about five o'clock and worked until noon, when dinner was served, but he sometimes forgot to eat. He often took long walks in the afternoon, especially if living in one of the many villages in the environs of Vienna, as was his rule in summer; spending his evening in society or at the theatre. During his walks he always carried a note book in which to jot down musical ideas as they occurred to him, and he usually kept several compositions in hand at a time, working at each in turn, as he felt disposed. He hated to be interrupted, and often sang the melodies he was writing in a voice far from pleasant, strumming at his piano, stamping, or roaring aloud. Sometimes he spent days in rewriting. His note books show 18 attempts at one aria in "Fidelio" (O Hoffnung). The irregularity of his habits and his need of solitude when composing may have had something to do with the frequency with which he changed his lodging, often at great expense and inconvenience. In 1795 the list of compositions written in Vienna included some trios, the first three piano sonatas, which he dedicated to Haydn; 12 Variations on "Se vuol ballare," 13 on "Es war einmal," eight for four hands on Count Waldstein's theme, nine for solo piano on "Quant' e più bello," a trio for oboes, corno inglese, and piano, and a violin rondo in G, the B flat concerto for piano and orchestra, the songs "Adelaide," "Opferlied," and "Seufzer eines Ungeliebten"; 12 minuets, 12 Deutsche Tänze for orchestra, and the canon "Im Arme der Liebe." Heretofore Beethoven had only played in private houses in Vienna. Mar. 29, 1795, he appeared at the annual actors' fund benefit at the Burg Theatre, playing his own concerto in C major; two days later playing a concerto of Mozart's at the benefit given his widow, and on Dec. 18, a concerto of his own at a concert given by Haydn. Jan. 10, 1796, he played with Haydn again, and then visited Nuremberg, and perhaps Prague, and finally Berlin, where the king gave him a box of gold coin. He was in Prague during February, and composed "Ah perfido" for Mme. Duschek, but November found him back in Vienna, where he composed a farewell song for the troops leaving for the Napoleonic wars, and later gave a concert with the Rombergs. Three piano sonatas (Op. 2), 12 varia-

tions on a minuet "à la Vigano," and six minuets for piano were published in 1796; while many more important works were under way. In 1798 Beethoven met Bernadotte, then French ambassador at Vienna, from whom it is said he first received the idea of the Eroica symphony. His amusing encounter with Steibelt, the pianist, occurred at this time. Beethoven had composed a trio for piano, clarinet, and 'cello which was played at the house of Count Fries. Steibelt had assumed a haughty manner, and when they met again a week later, Steibelt produced a new quintet, and extemporized on the finale of Beethoven's trio; whereupon Beethoven took the 'cello part of Steibelt's composition, turned it upside down, and played a theme and variations which drove Steibelt out of the house. His encounter with Woelfl, which happened on his return from two successful concerts in Prague, had a more agreeable ending. The two men played together at Count Wetzlar's home, and became good friends, although Beethoven did not return the compliment Woelfl afterwards paid him in dedicating a group of sonatas to him. The first concert which Beethoven undertook for his own benefit in Vienna took place April 2, 1800, at which his Symphony No. 1, which had been completed the previous year, and his Septet were produced, and at which he played a piano concerto of his own. April 18 he appeared with Punto, the horn player, at a concert given by the latter. They played Beethoven's horn and piano sonata, which won an encore despite the Burg Theatre's rules to the contrary. In this year Beethoven began his practice of spending the summer in the country, going to Unter-Döbling, a village two miles from Vienna. On his return to town he accepted Czerny as a pupil. Some idea of Beethoven's business methods may be had from the statement that about this time he sold his Septet, Symphony in C, Piano concerto in B flat, and B flat sonata to Hoffmeister of Leipsic for 20 ducats, or about $50 each, himself reducing the concerto to half price on the ground that it was by no means one of his best. Mar. 28, 1801, his ballet, "Prometheus," was produced at the Burg Theatre, where it had a run of 16 nights. Its popularity resulted in the publication of a piano score, and the following year it had a second run of 13 nights. With money in his pocket Beethoven exchanged the lodgings he had maintained for the past two years at No. 241 "im tiefen Graben" to the more salubrious Sailerstätte, whence he could overlook the ramparts; and in the summer he went to Hetzendorf, where he worked at "The Mount of Olives," his oratorio to words by Huber. Beethoven, at this time entering upon his most prolific and useful period as a composer, began to have premonitions of the deafness which was soon to overtake him, and of the liver complaint, both the result of a severe malady of early manhood, which combined to render him melancholy and more irascible than ever in later life. His constitution was naturally rugged. Although but five feet five inches high, he was stockily built, with broad shoulders and powerful muscles. His hair, which became perfectly white toward the close of his life, was black and abundant; his complexion ruddy, and he wore neither beard nor moustache, although he had to shave up to his eyes. His teeth were white and sound; his eyes dark, almost black, were very expressive, redeeming a face which may have been ugly, but was not without nobility. His fingers were short, blunt, covered with hair, but very strong. The violin sonatas in A minor and F, the grand sonatas for piano in A flat and D, and the twin sonatas he entitled "Quasi Fantasia," the second of which has become known as "The Moonlight" from a reference to moonlight in a review by Rellstab, were all composed at a time when he realized his deafness was progressive and incurable, and in which he wrote: "Every day I come nearer to the aim which I feel, though I cannot describe it, and on which alone your Beethoven can exist. No more rest for him!" April 5, 1803, "The

Mount of Olives" was performed at the Theatre an der Wien, and the Symphony in D had its first hearing, while Beethoven himself played his piano concerto in C minor. The lovely and much misunderstood "Kreutzer" sonata was composed for a concert at the Augarten, May 17, and performed by Beethoven and Bridgetower, the Mulatto violinist. During the summer Beethoven was at work upon "Fidelio," having promised to write an opera for Schikaneder of the Theatre an der Wien, and upon the "Eroica." This great symphony, which was to have been called "Napoleon Bonaparte," was completed and ready for transmission to Paris when the news came that Napoleon had made himself emperor. Beethoven, who loved to mingle with the nobility, but was always a radical at heart, tore off the title page in a rage, and afterwards gave it the title which may be translated "Heroic symphony to celebrate the memory of a great man." His revulsion of feeling toward Napoleon may have had something to do with his subsequent choice of "Rule Britannia" and "God Save the King" as themes for variations. In 1805 Beethoven met Cherubini, then visiting Vienna, and struck up a warm friendship with him. He esteemed Cherubini above all living composers, and Handel best of those who had passed away. The opera "Fidelio" was complete on his return that year from his customary summer sojourn in the country. Beethoven now took lodgings in the Theatre an der Wien, where the work was performed with what is now known as the "Leonore Overture No. 2," Nov. 20. The French were then in possession of Vienna, which had a depressing effect on the populace. Beethoven had been disgusted with the rehearsals, and, after the third performance, the work was withdrawn. Beethoven consented to cut it down from three acts to two, eliminating three numbers, and it was again presented, and with better success, Mar. 29, 1806, until Beethoven and Baron Braun, intendant of the theatre, quarrelled, and the composer withdrew his work. What is now known as the "Leonore Overture No. 3" was played at the second series of performances. In March, 1807, Beethoven received a large sum of money from a benefit concert of his own works. The extraordinary programme included his first four symphonies, the fourth recently completed. The sonata in F minor, Op. 57, which the Hamburg publisher Cranz has called "Appassionata," the Triple concerto, and the 32 Variations for piano appeared that year; and in 1808 the publications included the "Coriolan" overture, three string quartets, Op. 59, while the C minor and Pastoral symphonies, and the Choral Fantasia were made known at a concert, Dec. 22, at the Theatre an der Wien. Jerome Bonaparte, king of Westphalia, at this time offered Beethoven a salary equal to about $1,500 if he would become chapelmaster at Cassel. The offer was declined, but it caused Archduke Rudolph and Princes Lobkowitz and Kinsky to guarantee Beethoven an annuity of about $2,000. Its actual value speedily declined with the value of paper currency, and finally brought him into litigation with the Kinsky estate, although the suit was compromised before trial. The second siege of Vienna, a sojourn at Baden, where he was somewhat benefited by the baths; his engagement to harmonize national melodies for Thompson, the Edinburgh publisher; his financial troubles, caused by the depreciation of the currency in which his annuity was paid; Wellington's defeat of the French at Vittoria, which inspired "The Battle Symphony," were external episodes of the next five years, during which Beethoven composed the "Egmont" overture, "King Stephen," "The Ruins of Athens," the Seventh and Eighth symphonies, and many works of smaller proportions. "The Battle Symphony," celebrating Wellington's victory, programme music suggested by Maelzel, was performed at a great concert, Dec. 8, 1813, in aid of soldiers wounded at Hanau, which was likewise the occasion of the Seventh Symphony's first performance, and the programme was repeated four days later. The Eighth

Symphony was first played in Jan., 1814, but was not as well received as the Seventh, "because it is so much better," said the composer. The death of Prince Lichnowsky, Beethoven's earliest patron and continuous friend, and his quarrel with Maelzel, whom he sued for taking an unauthorized copy of "The Battle Symphony" to England, and a successful revival of "Fidelio," were events of 1814; and during the Congress of Vienna Beethoven gave two gigantic concerts which were attended by all the notables (at one he had an audience of 6,000), met the Empress of Russia, to whom he dedicated a polonaise, Op. 89, and the piano arrangement of his Seventh Symphony in acknowledgment of her present of 200 ducats, or about $500. In 1815 Caspar Beethoven died, leaving his nine year old son to the composer's care. Beethoven had long assisted this brother and his family, and had become involved in a quarrel with his devoted friend Stephen Breuning because of Caspar. But he detested his brother's widow, and only obtained possession of his nephew after bitter litigation with her. The lad Carl, toward whom Beethoven was always kind and indulgent, proved a troublesome and expensive care. There was compensation that year in the fact of his then receiving his first public honour — the freedom of the city of Vienna. In 1818 Beethoven began his grand Mass, meant for the installation of his patron Archduke Rudolph as Archbishop of Olmutz, although it was not completed until after that event. He was also busy with sonatas and the great Ninth Symphony, and he seems to have searched eagerly for an opera libretto, without being able to find one that suited him. In 1824 Carl Beethoven, who had failed in his examinations at the University and at the Polytechnic as well, attempted suicide, and in consequence was arrested and ordered to leave Vienna. Finally he enlisted in the army, but in 1826 he joined his uncle at the home of Johann, another of Beethoven's brothers, who had a small estate at Gneixendorf, a village near Krems. As the result of another quarrel, due the grasping nature of Johann, Beethoven determined to return with Carl to Vienna, but caught cold in making the journey, and had to take to his bed on reaching Vienna. The cold resulted in an inflammation of the lungs, and to this dropsy succeeded. Beethoven was nearing his end. He had completed sketches for a Tenth Symphony, a requiem, and music for "Faust," and felt that his best work was yet to come. Tappings failed to relieve him, however; he became emaciated and weak. March 24, 1827, the sacraments were administered, and on Monday, March 26, he died during a violent thunderstorm. There were most elaborate ceremonies at the funeral three days later, which was attended by a multitude of people of every class, and the remains of the illustrious composer were interred in the Währinger Cemetery. A complete list of Beethoven's works according to the Breitkopf and Härtel catalogue is here annexed. For further study of his life see: Beethoven's Letters, "Ludwig van Beethovens Leben," A. W. Thayer, Berlin, 1866–72–79; "Neue Beethoveniana," Theodor Frimmel, Vienna, 1888–90; "Biographie," Schindler, Munster, 1840; "Biographische Notizen," Wegeler and Ries, Coblenz, 1838; "Beethoven et ses Trois Styles," W. von Lenz, St. Petersburg, 1852; "Beethoven," Richard Wagner, Leipsic, 1870; "Beethoven and his Nine Symphonies," Sir George Grove, 1898; "Ludwig van Beethoven," W. J. Wasielewski, Leipsic, 1895. **Orchestral Works.** First Symphony, Op. 21 in C; Second Symphony, Op. 36 in D; Third Symphony, Op. 55 in E flat; Fourth Symphony, Op. 60 in B flat; Fifth Symphony, Op. 67 in C minor; Sixth Symphony, Op. 68 in F; Seventh Symphony, Op. 92 in A; Eighth Symphony, Op. 93 in F; Ninth Symphony, Op. 125 in D minor. Miscellaneous orchestral works: Wellington's Victory or the Battle of Vittoria. Op. 91; The Creatures of Prometheus, Ballet, Op. 43; Music to Goethe's Tragedy "Egmont," Op. 84; Allegretto in E flat; March from "Tarpeja," in C; Military March, in D; Twelve Min-

uets, Twelve German Dances, Twelve Contra-Dances. Overtures: to Coriolan. Op. 62 in C minor; to Leonore (Fidelio). No. 1. Op. 138 in C; to Leonore (Fidelio). No. 2. Op. 72 in C; to Leonore (Fidelio). No. 3. Op. 72 in C; Op. 115 in C; to King Stephen, Op. 117 in E flat; Op. 124 in C; to Prometheus. Op. 43 in C; to Fidelio (Leonore). Op. 72 in E; to Egmont. Op. 84 in F minor; to the Ruins of Athens. Op. 113 in G. For Violin and Orchestra: Concerto, Op. 61 in D; Romance, Op. 40 in G; Romance, Op. 50 in F. **Chamber Music.** Septet for Violin, Viola, Horn, Clarinet, Bassoon, 'Cello, and Double Bass. Op. 40 in E flat; Sextet for 2 Violins, Viola, 'Cello, and 2 Horns obligato. Op. 81b in E flat; Quintet for 2 Violins, 2 Violas, and 'Cello. Op. 29 in C; Fugue for 2 Violins, 2 Violas, and 'Cello. Op. 137 in D; Quintet for 2 Violins, 2 Violas, and 'Cello. Op. 4 in E flat. From the Octet Op. 103; Quintet for 2 Violins, 2 Violas, and 'Cello. Op. 104 in C minor. From the Trio Op. 1, No. 3. String quartets: Op. 18, No. 1 in F; Op. 18, No. 2 in G; Op. 18, No. 3 in D; Op. 18, No. 4 in C minor; Op. 18, No. 5 in A; Op. 18, No. 6 in B flat; Op. 59, No. 1 in F; Op. 59, No. 2 in E minor; Op. 59, No. 3 in C; Op. 74 in E flat; Op. 95 in F minor; Op. 127 in E flat; Op. 130 in B flat; Op. 131 in C sharp minor; Op. 132 in A minor; Op. 135 in F; Grand Fugue. Op. 133 in B flat. Trios for Violin, Viola, and 'Cello: Op. 1 in E flat; Op. 9, No. 1 in G; Op. 9, No. 2 in D; Op. 9, No. 3 in C minor; Serenade. Op. 8 in D. Wind Instruments: Octet for 2 Hautboys, 2 Clarinets, 2 Horns, and 2 Bassoons. Op. 103 in E flat; Rondino for 2 Hautboys, 2 Clarinets, 2 Horns, and 2 Bassoons in E flat; Sextet for Clarinet, 2 Horns, and 2 Bassoons. Op. 1 in E flat; Serenade for Flute, Violin, and Viola. Op. 25 in D; Trio for 2 Hautboys and English Horn. Op. 87 in C; 3 Duets for Clarinet and Bassoon in C, F, B. Piano and Orchestra: First Concerto. Op. 15 in C; Second Concerto. Op. 19 in B flat; Third Concerto. Op. 37 in C minor; Fourth Concerto. Op. 58 in G; Fifth Concerto. Op. 73 in E flat; Concerto for Piano, Violin, and 'Cello. Op. 56 in C. Cadences to the Piano Concertos; Fantasia with Chorus. Op. 80 in C minor; Rondo in B flat. Principal Part of the Piano Concerto arranged from the Violin Concerto Op. 61. Piano quintet and quartet: Quintet for Piano, Hautboy, Clarinet, Horn, and Bassoon. Op. 16 in E flat; 3 Quartets for Piano, Violin, Viola, and 'Cello. No. 1 in E flat; No. 2 in D; No. 3 in C; Quartet for Piano, Violin, Viola, and 'Cello, from the Quintet Op. 16 in E flat. Trios for Piano, Violin, and 'Cello: Trio. Op. 1, No. 1 in E flat; Trio. Op. 1, No. 2 in G; Trio. Op. 1, No. 3 in C minor; Trio. Op. 70, No. 1 in D; Trio. Op. 70, No. 2 in E flat; Trio. Op. 97 in B flat; Trio in B flat in 1 part; Trio in E flat; Variations. Op. 121a in G; 14 Variations. Op. 44 in E flat; Trio for Piano, Clarinet or Violin, and 'Cello. Op. 11 in B flat; Trio for Piano, Violin, and 'Cello from the Symphony Op. 36 in D; Trio for Piano, Clarinet or Violin, and 'Cello. Op. 38 in E flat from the Septet Op. 20. For Piano and Violin: Sonata. Op. 12, No. 1 in D; Sonata. Op. 12, No. 2 in A; Sonata. Op. 12, No. 3 in E flat; Sonata. Op. 23 in A minor; Sonata. Op. 24 in F; Sonata. Op. 30, No. 1 in A; Sonata. Op. 30, No. 2 in C minor; Sonata. Op. 30, No. 3 in G; Sonata. Op. 47 in A; Sonata. Op. 96 in G; Rondo in G; 12 Variations (Se vuol ballare) in F. For Piano and 'Cello: Sonata. Op. 5, No. 1 in F; Sonata. Op. 5, No. 2 in G minor; Sonata. Op. 69 in A; Sonata. Op. 102, No. 1 in C; Sonata. Op. 102, No. 2 in D; 12 Variations (Judas Maccabæus) in G; 12 Variations (A girl or a beloved wife). Op. 66 in F; 7 Variations (Men who feel the power of Love) in E flat. For Piano and Wind Instruments: Sonata. Op. 17 with Horn, in F; 6 varied Themes. Op. 105, for Piano solo or with Flute or Violin; 10 varied Themes. Op. 107, for Piano solo or with Flute or Violin. Piano Duets: Sonata. Op. 6 in D; 3 Marches. Op. 45 in C, E flat, D;

Variations (Waldstein) in C; 6 Variations (Song with variations) in D. The Piano Sonatas: Op. 2, No. 1 in F minor; Op. 2, No. 2 in A; Op. 2, No. 3 in C; Op. 7 in E flat; Op. 10, No. 1 in C minor; Op. 10, No. 2 in F; Op. 10, No. 3 in D; Op. 13 in C minor (pathetic); Op. 14, No. 1 in E; Op. 14, No. 2 in G; Op. 22 in B flat; Op. 26 in A flat; Op. 27, No. 1 in E flat (quasi fantasia); Op. 27, No. 2 in C sharp minor (quasi fantasia); Op. 28 in D; Op. 31, No. 1 in G; Op. 31, No. 2 in D minor; Op. 31, No. 3 in E flat; Op. 49, No. 1 in G minor; Op. 49, No. 2 in G; Op. 53 in C; Op. 54 in F; Op. 57 in F minor; Op. 78 in F sharp; Op. 79 in G; Op. 81a in E flat; Op. 90 in E minor; Op. 101 in A; Op. 106 in B flat (Hammer-Piano); Op. 109 in E; Op. 110 in A flat; Op. 111 in C minor; in E flat; in F minor; Sonata in D; Sonata in C (easy); 2 easy Sonatas. No. 1 in G, No. 2 in F. Piano Variations (Original Theme): Op. 34 in F; (with Fugue) Op. 35 in E flat; Op. 76 in D; Op. 120 in C; (March of Dressler) in C minor; (Quanto è bello) in A; (Nel cor più non mi sento) in G; (Menuet à la Vigano) in C; (Russian Dance) in A; (Une fièvre brûlante) in C; (La stessa, la stessissima) in B flat; (Kind, willst du ruhig schlafen) in F; (Tändeln und Scherzen) in F; (Es war einmal) in A; (easy) in G; (Swiss Song) in F; (Vieni amore) in D; (God save the King) in C; (Rule Britannia) in D; in C minor; (Ich hab' ein kleines Hüttchen nur) in B flat. Minor Pieces for Piano: 7 Bagatelles. Op. 33; 2 Preludes. Op. 39; Rondo. Op. 51, No. 1 in C; Rondo. Op. 51, No. 2 in G; Fantasia. Op. 77 in G minor; Polonaise. Op. 89 in C; 11 New Bagatelles. Op. 119; 6 Bagatelles. Op. 126; Rondo a Capriccio. Op. 129 in G; Andante in F; Minuet in E flat; 6 Minuets; Prelude in F minor; Rondo in A; 6 Rustic Dances; 7 Rustic Dances. **Vocal Music.** Church Music: Missa solemnis. Op. 123 in D; Missa. Op. 86 in C; Christ at the Mount of Olives; Oratorio. Op. 85. Dramatic Works: Fidelio (Leonora), Opera. Op. 72; The Ruins of Athens. Piece for a festival. Op. 113; March and Chorus from the Ruins of Athens, etc. Op. 114; King Stephen. Op. 117; Final Song from the patriotic opera "The Triumphal Arches": Es ist vollbracht; Final Song from the opera "The Good News." Germania, wie stehst du, etc. Cantatas: The Glorious Moment. Cantata. Op. 136; A calm Sea and a happy Voyage. Op. 112. Songs with Orchestra: Scene and Aria: Ah! Perfido, for Soprano. Op. 65; Terzetto. Tremate, empj, tremate, for Soprano, Tenor, and Bass. Op. 116; Offertory for 1 Voice with Chorus. Op. 121b; Federal Song for 2 Soli and three-part Chorus with accompaniment of 2 Clarinets, 2 Horns, and 2 Bassoons. Op. 122; Elegiac Song for 4 Voices with accompaniment of 2 Violins, Viola, and 'Cello. Op. 118. Songs with Piano: To Hope. Op. 32; Adelaide. Op. 46; Six Songs by Gellert. Op. 48: Praying, Charity, On Death, Worship of God in Nature, Almightiness and Providence of God, Penitential Hymn; Eight Songs and Airs. Op. 52: Urian's Voyage round the Globe, Fire coloured, The little Song about tranquillity, May Song, Molly's Farewell, the songs "Ohne Liebe lebe, wer da kann," Marmot, The little flower of "Wunderhold"; Six Songs. Op. 75: Mignon, Fresh Love, Fresh Life, From Goethe's Faust, Gretel's Admonition, To the Love far away, The Contented Man; Four Ariettas and one Duet. Op. 82: Hope, Love's Complaint, L'amante impaziente (Silent question), L'amante impaziente (Love's impatience), Duet, Enjoyment of Life; Three Songs by Goethe. Op. 83: Delight of Melancholy, Love-Longing, With a painted Riband; The Happiness of Friendship (Happiness of Life). Op. 88; To Hope. Op. 94; To the Love far away (Liederkreis). Op. 98; The Trustworthy Man. Op. 99; Merkenstein. Op. 100; The Kiss. Op. 128; Description of a Girl; To a Baby; Farewell Song to Vienna's Citizens; War Song of the Austrians; The Independent Man; Offertory; Quail Call; Als die Geliebte sich trennen wollte (Feelings at Lydia's infidelity); Song from a distant Friend; The

Young Man Abroad; The Lover; Love-Longing; The Silent Night; The Warrior's Farewell; Der Bardengeist (the minstrel's ghost); Call from Mountain; To the Sweetheart; The same (former tune); So or So; The Secret; Resignation; Evening Song under the Starry Sky; Remembrance; I Love You; Love's Longing by Goethe (in 4 different tunes); La partenza (Farewell); In questa tomba oscura; Sighs of Refused Lover who is Enamoured; The Loud Complaint; Song of the Monks: Rasch tritt der Tod, etc., for 3 male Voices without accompaniment; Canons. Songs with Piano, Violin, and 'Cello: 25 Scotch Songs. Op. 108; Irish Songs; English, Scotch, Irish, and Italian Songs; 12 Scotch Songs; 25 Irish Songs; 20 Irish Songs; 26 Welsh Songs. Supplementary Vocal Music: Cantata on the Death of the Emperor Joseph II. For Solo, Chorus, and Orchestra; Cantata on the Accession of the Emperor Leopold II. For Solo, Chorus, and Orchestra; Chorus to the Festival Piece: Die Weihe des Hauses. For Solo, Chorus, and Orchestra; Chorus on the Allied Princes. For four Voices and Orchestra; Offertory. For three Solo Voices, Chorus, and small Orchestra; Two Arias for a Bass Voice with Orchestral Accompaniment; Two Arias to Ignaz Umlauf's Opera "Die schöne Schusterin"; Aria, "Primo amore piacer del ciel," for Soprano with Orchestral Accompaniment; Music to Friedrich Duncker's Drama: Leonora Prohaska, No. 1, Warriors' Chorus; No. 2, Romance; No. 3, Melodrame; No. 4, Funeral March; Farewell Song. For three male Voices; Lobkowitz-Cantata for three Voices with Piano Accompaniment; I, who did flit to and fro. Song for one Voice with Piano Accompaniment; Merkenstein. For one Voice with Piano Accompaniment; The Song of the Nightingale. For one Voice with Piano Accompaniment; Song (for Frau von Weissenthurn). For one Voice with Piano Accompaniment; Song from Metastasio's "Olimpiade." For one Voice with Piano Accompaniment; To Minna. Song for one Voice with Piano Accompaniment; O, think of me! Song for one Voice with Piano Accompaniment; Drinking-Song (to sing at parting). For one Voice with Piano Accompaniment; Lament for one Voice with Piano Accompaniment; Elegy on the Death of a Poodle. For one Voice with Piano Accompaniment; Five Canons: I praise Thee only, Friendship, Trust and Hope! To-day be mindful of Baden, Life is for Gladness. **Supplementary Instrumental Music:** Music to a Knight-Ballet: No. 1, March; No. 2, German Song; No. 3, Hunting Song; No. 4, Romance; No. 5, Military Song; No. 6, Drinking Song; No. 7, German Dance; No. 8, Coda; Two Marches for Military Bands. Composed for the Carousal on the Glorious Birthday of Her I. & R. Majesty Maria Ludovica in the I. & R. Castle-Garden at Laxenburg; March (Tattoo) for Military Bands; Polonaise for Military Bands; Ecossaise for Military Bands; Six Rustic Dances for 2 Violins and Bass; March for 2 Clarinets, 2 Horns, and 2 Bassoons; Three Equale for 4 Trombones; Trio for Piano, Flute, and Bassoon; Sonatina for Mandolin; Adagio for Mandolin; Two Bagatelles for Piano; Piano. Piece in A minor; Allegretto in C minor for Piano; Cheerful. Melancholic. Two small Piano. Pieces; Piano. Piece in B flat major; Six Ecossaises for Piano; Waltz in E flat major for Piano; Waltz in D major for Piano; Ecossaise in E flat major for Piano; Ecossaise in G major for Piano; Allemande in A major for Piano; Six German Dances for Piano and Violin; Two-part Fugue for Organ; Concerto in E flat for Piano.; Concerto in D major (first Movement) for Piano. with Orchestra. The music here classed as "Supplemental," and which is lacking in opus numbers, together with eleven "Wiener Tanze" discovered at the Thomasschule, Leipsic, 1907, completes the list of the master's authentic works. Dr. Hugo Riemann is authority for the statement that these "Wiener Tanze" were composed in 1819 for a society of seven musicians (they are 7-part waltzes), and are the works referred to by Schindler,

which that biographer was unable to trace.

Beffara (Louis François) collected valuable data relating to Paris opera, destroyed in the Commune, Paris, 1871; Commissaire of Police. B. Nonancourt, Aug. 23, 1751; d. Feb. 2, 1838.

Beggar's Opera. Contained 69 ballad tunes scored by Dr. Pepusch, who composed the overture. The witty text was written by John Gay, and the first performance took place at Lincoln's Inn Fields Theatre, London, Jan. 29, 1727, followed by what was the phenomenal run in those days of 62 repetitions for the first season. The profits were nearly $20,000 for John Rich, the manager, and nearly $3,500 for the author, who according to custom had the receipts for four "author's nights." Gay is said to have received the idea of "A Newgate Pastoral" from Swift. He satirized the court, the opera, and the politicians of the time, and the wonderful popularity of the work resulted in the production of other BALLAD OPERAS. The ballad tunes were of English, Scotch, or Irish origin.

Begleiten. *Ger.* To accompany.

Begleitete Fuge. *Ger.* Free part fugue.

Begleitung. *Ger.* Accompaniment.

Begnis, de (Giuseppe) sang buffo rôles in opera, 1813–24. B. Lugo, Italy, 1793; m. Signora Ronzi; d. Aug. 1849. **Signora Ronzi** sang buffo rôles with much success until eclipsed by Pasta; debut, Paris, 1819; m. GIUSEPPE; d. Florence, 1853.

Begrez (Pierre Ignace) sang ten. in opera, 1815–22, and taught singing. B. Namur, Belgium, Dec. 23, 1783; d. Dec., 1863.

Beklemmt or Beklommen. *Ger.* "Heavy at heart."

Belaiev (Mitrophane Petrovich) founded Leipsic publishing house, which has brought out 2,000 works by composers of "New Russian" school; established "Russian Symphony Concerts" for native composers in St. Petersburg. B. St. Petersburg, Feb. 10, 1836; d. Jan. 10, 1904.

Belcke (Friedrich August) composed for and played trombone in the Gewandhaus and Royal Berlin orchestras. B. Lucka, Saxony, May 27, 1795; d. Dec. 10, 1874.

Belebt. *Ger.* Animated.

Beliczay, von (Julius) composed an "Ave Maria," two symphonies, songs, and chamber music. B. Aug. 10, 1835, Komorn, Hungary.

Belisario. Gaetano Donizetti's three-act opera, for which he also wrote the book, was first performed at Venice, Feb. 17, 1836, and later in Paris and London.

Bell. The mouth of a tubular instrument, gives increased power because it permits of setting a larger volume of air in vibration, and modifies the tone produced. The curved mouth of brass instruments gives the even overtones which would otherwise be wanting in a closed pipe.

Bell. In the modern orchestra bells have been superseded by metal tubes which are more easily tuned, may be placed in a frame like a xylophone, and are much more convenient than the old glockenspiel, which was played with keys. The effect of a chime of bells is thus obtained in "Parsifal," "Tosca," as well as in "Magic Flute," where bells were first employed in opera. Bells were used in the worship of Osiris; formed ornaments to the vestments of the Jewish high priests, and seem to have been common to all nations for purposes of signalling and of worship. In many instances the precious metals entered into the composition of bells, but experiment has proved that the best alloy, neither too brittle nor too dull in tone, is 76.5 parts of copper to 23.5 parts of tin. Bells may be sharpened by shaving the inside of the rim, or flattened by paring the rim itself. A chime in perfect tune is, however, the very rare exception. Change ringing is practised where there are more than three bells. Six changes may be rung on three bells, 24 changes on four bells, and so the number increases until with 12 bells 479,001,600 changes are possible. The largest known bell, that cast in Moscow, 1653, now broken, measures

21 feet, 6 inches in diameter at the mouth and weighs 193 tons.

Bell Gamba. Eight-foot organ stop with bell mouth.

Bellaigue (Camille) wrote "Un siècle de musique française," "Études musicales et nouvelle silhouettes de musiciens," etc.; won first prize for piano, Paris Conservatoire, 1878; contributed reviews to many periodicals. B. Paris, May 24, 1858; add. Paris.

Bellamy (Richard) composed "Te Deum" for full orchestra and anthems; sang bass in Eng. Chapel Royal. D. Sept. 11, 1813.

Bellamy (Thomas Ludford) sang bass at Covent Garden and Drury Lane, and at concerts of "Ancient Music," London; managed theatres; published collection of glees and other songs. B. Westminster, 1770; son of RICHARD; d. London, Jan. 3, 1843.

Belle Hélène. Jacques Offenbach's three-act opera bouffe, to words by Meilhac and Halévy, was first performed Dec. 17, 1864, at the Paris Théâtre des Variétés. The English version is called "Helen, or Taken from the Greek."

Bellermann (Constantin) composed operas and oratorios; wrote on music and played lute. B. Erfurt, Thuringia, 1696; d. 1758.

Bellermann (Johann Friedrich) wrote authoritatively on Greek music and theory. B. Erfurt, Mar. 8, 1795; d. Feb. 4, 1874.

Bellermann (J. Gottfried Heinrich) composed music for three Greek plays and much vocal music; wrote on theory; taught, University of Berlin. B. Mar. 10, 1832; son of JOHANN FRIEDRICH; d. Potsdam, April 10, 1903.

Belletti (Giovanni) sang bar. with Jenny Lind; debut, Stockholm, 1837; toured United States with Jenny Lind under Barnum management. B. 1813, Sarzana, Italy; retired, 1862.

Bell'haver (Vincenzo) composed toccata for organ and madrigals; organist St. Mark's Cathedral, Venice, 16th century.

Belli (Domenico) composed; taught church music, 1610–13, in Florence.

Belli (Girolamo) composed sacred music and madrigals. B. Argenta, near Ferrara; first publication, 1583; last, 1610.

Belli (Giulio) composed madrigals and church music; directed music in Imola Cathedral, 1582; entered Franciscan Order, 1590. B. about 1560, Longiano.

Bellini (Vincenzo) composed "La SONNAMBULA," "NORMA," and "I Puritani," operas remarkable for the beauty of their melody, and which still hold their place in repertoire. Son of an organist in Catania, Sicily, who gave him his first instruction in music. Bellini's talent was manifest at an early age, and a Sicilian nobleman volunteered to defray the expense of educating him at the Naples Conservatory, then directed by Zingarelli. His first work, "Adelson e Salvina," was produced in 1825, and gained him a commission from Barbaja, impresario of the San Carlos, La Scala, and other opera houses. "Bianca e Fernando" was the result, and it was so well received in Naples that Barbaja commissioned him to write a new opera for the celebrated tenor, Rubini, for performance in Milan. The ornate music of Rossini then ruled in opera, and the simplicity of the airs in "Il Pirata" were admirably sung by Rubini, and, after the performance at Milan, 1827, spread the young composer's fame through other European music centres. "La Straniera," his next work, given at Milan in 1828, likewise met with a cordial reception, but did not prove popular elsewhere. "Zaire," produced 1829, in Parma, was unsuccessful. "I Capuletti ed i Montecchi," produced at La Fenice in Venice, 1830, was cordially received. Mme. Pasta was the Romeo, a rôle later selected by Johanna Wagner for her debut in London. "La Sonnambula," Bellini's greatest work, was produced at La Scala in 1831, and speedily became as popular in England as in Italy. "Norma," second only to "Sonnambula," followed in less than a year. Bellini visited London in 1833, and then went to Paris, where he was engaged, on the advice of Rossini, to

write an opera for the Theatre Italien. In 1835 "I Puritani" was performed. After its production Bellini again visited England, but was attacked by dysentery, and died at the early age of 34, Sept. 24, 1835. Rossini, whose interest in the young composer was most fatherly, had advised him to give especial attention to orchestration and dramatic effect, recognizing weaknesses which are now generally apparent. His flow of melody was rich enough, however, to atone for many deficiencies, and the arias sung by Tamburini, Alboni, Patti, Grisi, Lilli Lehmann, Rubini, Mario, and other great singers are still the delight of the few who are capable of interpreting them. B. 1802.

Bellman (Carl Michael) wrote the words and often the music for "Fredmans Epistolar" and "Sanger," which include humorous descriptions of Stockholm people. B. Feb. 4, 1740; d. Stockholm, Feb. 11, 1795.

Belloc (Teresa Giorgi) sang sop. rôles in opera; debut at La Scala, Milan, 1804, retiring 1828. B. St. Benigno, Cavanese, 1784; d. May 13, 1855.

Bellows, by which currents of air are supplied the stops of an organ, were originally of the primitive type still to be seen in an old-fashioned kitchen. Organs in the 4th century were so equipped. As additional pipes were added the bellows was enlarged, and two were employed to provide continuous pressure. In 1762 Cumming invented a bellows combining the feeder with a reservoir which maintained a fairly even pressure. In large modern organs the bellows is usually replaced by a rotary fan or metal air pump, operated by hydraulic or electric power, or by gas engine.

Belleville, de (Anna Caroline) composed 180 pieces of "drawing room music"; played piano, pupil of Czerny; m. A. J. OURY. B. Landshut, Bavaria, Jan. 24, 1808; d. Munich, July 22, 1880.

Belly. Sound board over which an instrument's strings are stretched.

Belshazzar. George Frederick Handel's oratorio to text by Jennens was first produced at the King's Theatre, London, Mar. 27, 1745, under the title "Belteshazzar." Dates on the autograph copy show it was begun Aug. 23, 1744, and completed Sept. 10 of that year.

Bemberg (Herman) composed the opera "Elaine," produced at Covent Garden, 1892, and New York, 1894; "La Mort de Jeanne d'Arc," cantata for solo, soprano chorus, and orchestra; "Le Baiser de Suzon," comic opera in one act, Paris Opéra Comique, 1888. B. Buenos Ayres, Mar. 29, 1861; pupil of Dubois and Massenet at Paris Conservatoire; add. Paris.

Bemetzrieder wrote useful "Leçons de clavecin," Paris, 1771, and other musical works. B. Alsace, 1743; d. London, 1817.

Bémol. *Fr.* Flat.

Ben. *It.* "Well," as **sostenuto**, well sustained.

Benda (Hans Georg) founded a well known family of musicians; was an itinerant musician and weaver, finally settled in Alt-Benatky, Bohemia. **Franz** published music for violin and became concertmeister to Frederick the Great; founded a violin school. B. Alt-Benatky, Nov. 25, 1709; son of HANS GEORG. **Johann** played in Berlin royal band, became court musician. B. 1713; son of HANS GEORG; d. Berlin, 1752. **Georg** wrote "Ariadne auf Naxos," considered to be the first melodrama, "Medea," a second melodrama, composed "Romeo und Julie," 1778, and other operettas, masses, cantatas, symphonies; played clavier and oboe; chapelmaster to the Duke of Gotha. B. June 30, 1722; son of HANS GEORG; d. Kostritz, Thuringia, Nov. 6, 1795. **Joseph** became concertmeister to Friedrich Wilhelm II of Prussia. B. Mar. 7, 1724; son of HANS GEORG; d. 1804. **Anna Franziska** was prominent as a singer; m. Hattasch, a Gotha musician. B. 1726; daughter of HANS GEORG; d. Gotha, 1780. The most distinguished of the third generation was **Friedrich Wilhelm Heinrich** who composed the operas "Das Blumenmädchen," "Orpheus," "L'Isola disabitata," cantatas, oratorios, and chamber music; played violin in Berlin court band. B.

July 15, 1745; son of FRANZ; d. Potsdam, July 19, 1814. **Carl Herman Heinrich** wrote for, played violin, and taught that instrument to Wilhelm III. He is said to have nearly equalled his father FRANZ as a performer. B. 1748. **Maria Caroline,** second daughter of Franz, m. Chapelmaster Wolf. **Juliane,** fourth daughter of Franz, m. Chapelmaster Reichardt. **Friedrich Ludwig** composed "Der Barbier von Sevilla," 1779, and other comic operas, cantatas, an oratorio and violin music; became director of concerts at Königsburg; m. **Felicita Agnesia Rietz,** the singer. B. Gotha, 1746; son of GEORG; d. Mar. 27, 1792. **Ernst Friedrich** helped found Berlin amateur concerts. B. Berlin, 1747; son of JOSEPH; d. 1785.

Bendeler (Johann Philipp) wrote on theory; cantor at Quedlinburg. B. about 1660, Riethnordhausen, near Erfurt; d. 1708.

Bendl (Karel) composed the operas "Lejla," "Bretislav a Jitka," "Stary zenich," "Indicka Princezna," "Cernohorci," "Carovny Kvet," "Gina," "Karel Skreta," "Dite Tabora," "Matki Mila," choruses, a Mass in D minor for male voices, chamber music, conducted concerts of the Prague choral society Hlahol. B. Prague, April 16, 1838; d. Sept. 20, 1897.

Bendler or **Bendeler (Salomon)** sang bass in opera; noted for power of his voice. B. Quedlingburg, 1683; son of JOHANN PHILIPP BENDELER; d. 1724.

Benedetti sang in the Italian opera, London, 1720.

Benedicite. Canticle which may be chanted instead of the Te Deum in the morning service of the Anglican Church.

Benedict (Sir Julius) composed the operas "The Brides of Venice," "The Crusaders," the oratorio "St. Cecilia," the cantata "Richard Cœur de Lion"; conducted English music festivals of the first importance; toured the United States with Jenny Lind, directing the concerts; exercised as great an influence on English musical development as any foreigner settled there since Handel's time. A native of Stuttgart, he studied with J. C. L. Abeille, then with Hummel and von Weber, and through Weber's influence was appointed conductor at the Vienna Kärnthnerthor Theatre, 1823–25. Then Barbaja appointed him leader of the San Carlo orchestra, Naples, where his first opera, "Giacinta ed Ernesto," was produced in 1829. The following year he wrote "I Portoghesi in Goa" for the Stuttgart opera. 1834 found him in Paris, whence, at the suggestion of Malibran, he went to England, and there directed the Opera Buffa at the Lyceum Theatre, London. "Un Anno ed un Giorno," first produced at Naples, proved a success in London, and the English operas already noted followed, and were produced at Drury Lane, where Benedict then conducted. Returning to England from the American tour he conducted at the principal theatres, the Norwich Festival, 1845–78, the Liverpool Philharmonic concerts, 1876–80, the Monday Popular concerts, and gave an annual concert of his own during forty years. Other compositions include the cantata "Undine," "The Lily of Killarney" (on the subject of "Colleen Bawn"), "The Bride of Song," an operetta, "St Peter," an oratorio, a symphony, and songs. In 1871 he was knighted, and received many foreign orders on his 70th birthday. B. Nov. 27, 1804; d. London, June 5, 1885.

Benedictus. A portion of the MASS following the Sanctus; a canticle in the morning service of the Anglican Church which may be sung instead of the Jubilate.

Benelli (Antonio Pelegrino) sang ten. in opera 32 years, retiring 1822, wrote a vocal "Method" and solfeggi, and composed church music. B. Forli, Sept. 5, 1771; d. Börnichen, Hartz, Aug. 16, 1830.

Bene Placito. *It.* At pleasure.

B Quadro. *It.* "Square B"; natural.

Benevoli (Orazio) composed church music, including a mass for 12 choirs of 48 voices; chapelmaster at the Vatican, Rome. B. Rome, 1602; reputed son of Albert, Duke of Lorraine; d. June 17, 1672.

Benincori (Angelo Maria) composed the successful opera "Nitteti"; completed Isouard's unfinished opera "Aladin"; composed string quartets modelled on those of Haydn, whom he knew and greatly admired. B. Brescia, Mar. 28, 1779; d. Paris, 1822.

Benini (Signora) sang leading rôles in comic opera with her husband in Naples, 1784, London, 1787.

Bennet (John) composed many of the best madrigals in English, hymns, and an anthem for the coronation of James I, for five voices and instruments. His first book of madrigals "to Foure Voyces" was printed by William Barley, 1599.

Bennet (Saunders) composed songs, glees; organist at Woodstock, Eng.; d. May 25, 1809.

Bennett (Alfred William) composed a service and anthems; collaborated with William Marshall in collection of chants; organist to University of Oxford. B. 1805; son of THOMAS; d. Sept. 12, 1830.

Bennett (George John) composed Serenade for orchestra, "Jugendträume"; Easter hymn for soli chorus and orchestra; Cymbeline overture; Orchestral suite in D minor; Festival Te Deum for soli chorus and orchestra; Mass in B flat minor for soli chorus and orchestra; conducted Lincoln Music Festivals; founded Lincoln Musical Society and Lincoln Orchestral Society; organist Lincoln Cathedral. B. May 5, 1863, Andover, Eng.; won Balfe scholarship, Royal Academy of Music; studied in Berlin and Munich; add. Lincoln, Eng.

Bennett (Joseph) wrote music criticisms London "Daily Telegraph"; libretto for Sullivan's "Golden Legend" and other standard English works; analyses of the London Philharmonic and Monday and Saturday Popular concerts; in early life was precentor at Weigh House Chapel and organist Westminster Chapel. B. Berkeley, Gloucestershire, Eng., Nov. 29, 1831; add. London.

Bennett (Thomas) published "An Introduction to the Art of Singing," "Sacred Melodies," "Cathedral Selections"; organist Chichester Cathedral. B. Fonthill, 1784; d. Mar. 21, 1848.

Bennett (William) composed organ and piano music, anthems and songs; organist St. Andrew's Church, Plymouth, Eng. B. 1767, near Teignmouth; pupil of Johann Christian Bach, d. 1830.

Bennett (Sir William Sterndale) composed the oratorio "Woman of Samaria"; music to the "Ajax" of Sophocles; a symphony in G minor; the fantasie-overture "Paradise and the Peri"; many anthems, songs, and piano music; founded the Bach Society, London, 1849; conducted London Philharmonic concerts, 1856–66; became principal Royal Academy of Music and professor of music University of Cambridge. A son of Robert Bennett, organist at Sheffield, and grandson of John Bennett, who was his first teacher, he later received instruction at the Royal Academy of Music, and played his piano concerto in D minor at an Academy concert, Mar. 30, 1833, when 17. His "Naiades" overture three years later caused him to be sent to Leipsic by the Broadwoods. There he was under the influence of Mendelssohn and Schumann and played at the Gewandhaus. By 1841 he was established in London as a pianist. In 1844 he married Mary Anne Wood, daughter of an English naval captain. In 1871 Bennett was knighted, and two years later a public testimonial was given him, and a scholarship was founded in his honour at the Royal Academy. B. Sheffield, April 13, 1816; d. London, Feb. 1, 1875.

Benoist (François) composed the operas "Léonore et Félix," "L'Apparition," ballets, organ pieces; won prix de Rome with "Oenone," 1815; taught organ in Paris Conservatoire. B. Sept. 10, 1794; d. April, 1878.

Benoît (Camille) composed "Cléopâtre"; the symbolic poem "Merlin"; suite for the "Noces Corinthiennes"; wrote "Musiciens, poètes et philosophes"; "Souvenirs"; studied with César Franck; appointed conservateur du Louvre, 1895; add. Paris.

Benoît (Pierre Léopold Léonard) founded the Flemish School of Music,

1867, under auspices of the city of Antwerp and of the Belgian national government; composed the oratorio "Lucifer," and "Le Roi des Aulnes," an opera accepted by the Paris Théâtre Lyrique, but not performed; "Children's Cantata," etc. He studied at the Brussels Conservatory; won first prize with "Le Meurtre d'Abel," 1857; composed the successful opera "Le Village dans les Montagnes"; conducted for a time at the Bouffes Parisiens; returned to Antwerp and, after producing four religious works, "Cantate de Noël," "Messe Solennelle," "Te Deum," and "Requiem," began the propaganda for a new Flemish school in music which eventually exerted a most favourable influence, but prevented his own larger compositions from becoming known, as he consistently scored Flemish texts. His compositions include, besides those already mentioned: "Het dorp in't gebergte," "Ita," and "Pompeja," operas; "De Schelde," oratorio; "Drama Christi," "La Lys," cantatas; "De Maaiers," choral symphony; "Charlotte Corday" and "Willem de Zwijger," music for Flemish plays; "Rubens-cantata," "Antwerpen," "Joncfrou Kathelijne," alto scena; "Hucbald," cantata; "Triomfmarsch," for opening of the Brussels Exposition; "De Rhyn," grand cantata. His essays in support of the Flemish movement were numerous. B. Harlebeke, West Flanders, Aug. 17, 1834; d. Mar. 8, 1901, Antwerp.

Benucci sang bass buffo, 1783–88.

Benvenuto Cellini. Hector Berlioz's opera in three acts, to book by Wailly and Barbier, was first performed at the Académie, Paris, Sept. 3, 1838, where it failed, but has since assumed an important place in modern repertoire. The action is laid in Rome, 1532, when Clement VII was Pope. Benvenuto Cellini loves Teresa, daughter of the papal treasurer Balducci, but has a rival in Fieramosca, the papal sculptor, who is favoured by Balducci. Cellini and Teresa plan an elopement, at which the Capuchin Ascanio, Cellini's pupil, is to assist; but their plans are overheard by Fieramosca. Just then Balducci returns, and Teresa tells him there is a thief hidden in the house, in order to explain why she is up so late. Balducci finds Fieramosca's hiding place. Cellini escapes while Balducci, the servants, and the neighbours are beating the supposed thief, who finally jumps through the window. The second act discloses Cellini with his pupils and friends in a tavern, where he is unable to pay the score until Ascanio brings him a purse from the Pope, to be given him on condition that he immediately finish his statue of Perseus. Displeased at the size of the purse, Cellini and his friends resolve to impersonate the treasurer Balducci at the theatre and bring him into ridicule. Fieramosca, who has again managed to overhear the conversation, plans with Pompeo to adopt costumes similar to those Cellini and Ascanio are to wear at the rendezvous with Teresa, hoping to forestall Cellini. The scene which follows shows the theatre. King Midas is being enacted. Balducci, who is in the audience with Teresa, is enraged at the likeness King Midas bears him, and raises a disturbance, in the course of which both Cellini and Fieramosca, disguised alike as monks, approach Teresa. A fight ensues, Cellini stabs Pompeo, Teresa and Ascanio manage to break through the crowd and escape to Cellini's studio, but Cellini himself is in danger of being maltreated by a mob. Just then cannon are fired, announcing the carnival is over; the lights are suddenly extinguished, and Cellini rushes out under cover of the darkness. In the third act, Teresa and Ascanio are in Cellini's studio, greatly distressed. Cellini enters, explains his escape, but as he and Teresa are about to leave for Florence, Balducci and Fieramosca appear to claim Teresa as the latter's promised bride. Cardinal Salviati comes in to see the statue of Perseus, and when he hears of Cellini's escapade, threatens to have him punished, and to have some one else complete the statue. Cellini, surrounded by his workmen, and armed with a hammer, is ready to demolish the Perseus, which he declares he can complete in an hour. Unwilling to lose the

C. Camille Saint-Saëns
Hector Berlioz
Jules Massenet

Charles F Gounod

Ambroise Thomas
Achille C. Debussy
Georges Bizet

masterpiece, the Cardinal promises if he will do so he shall be pardoned and receive Teresa as his bride. Work instantly begins. Running short of metal, Cellini sacrifices his creations in gold and silver. At last the mould is broken, the statue of Perseus is revealed in all its glory, and in the enthusiasm it creates Fieramosca is the first to embrace his erstwhile rival, whose genius he appreciates better than the rest.

Berbiguier (Benoit Tranquille) composed many works for flute, on which he was a performer of great skill; studied at Paris Conservatoire. B. Caderousse, Vaucluse, Dec. 21, 1782; d. Jan. 29, 1838, Pont le Voyé.

Berceuse. *Fr.* Cradle song.

Berchem (Jachet) composed three books of capriccios and madrigals, a mass, etc.; organist to Duke of Mantua in 1555; probably b. in Flanders.

Berenstadt (Gaetan) sang bass in opera, 1717 to 1723.

Berg (Adam) published music in Munich under patronage of Dukes of Bavaria from 1540 to 1599.

Berg (George) composed prize glee "On softest beds at leisure laid"; many works for voice and instrument; organist St. Mary-at-Hill, London, 1771; pupil of Dr. Pepusch. B. Germany.

Berg (Johann) founded music printing house in Nuremberg about 1531; was succeeded by Ulrich Neuber and Gerlach. B. Ghent; d. 1563, Nuremberg.

Bergamasca or **Bergomask.** A lively country dance of Bergamo in triple time.

Berger (Ludwig) composed 27 etudes for piano, on which he was a distinguished performer; taught Mendelssohn, Henselt, Fanny Hensel, Taubert; pupil of Clementi. B. Berlin, April 18, 1777; d. Berlin, Feb. 16, 1839.

Berger (Wilhelm) composed symphony in B flat; "Euphorion," a choral piece; "Meine Göttin" for male choir and orchestra, and chamber music; taught piano; pupil of Kiel at Berlin Hochschule. B. Boston, Mass., Aug. 9, 1861; add. Berlin.

Berggreen (Andreas Peter) composed the opera "Billidet og Busten," national songs, played organ Trinity Church, Copenhagen; did much to popularize music in Denmark; wrote on musical topics. B. Copenhagen, Mar. 2, 1801; d. Nov. 9, 1880.

Bergmann (Carl) conducted Boston Handel and Haydn Society, 1852–54; New York Arion, and from 1855 to 1876, New York Philharmonic Society; was among the first to perform music of Liszt and Wagner in America; joined Germania Orchestra as 'cellist, 1850, and became its leader. B. Ebersbach, Saxony, 1821; d. Aug. 16, 1876.

Bergonzi (Carlo) made violins in imitation of Antonio Stradivari, whose pupil he was. His instruments are dated 1716 to 1755. Work of his son Michael Angelo is not highly valued.

Beringer (Oscar) founded a piano school in London, 1873–97; taught in Royal Academy of Music; composed Andante and Allegro for piano and orchestra, etc.; played piano in concerts and recitals. B. Furtwangen, Baden, July 14, 1844; add. London.

Bériot, de (Charles August) founded the Franco-Belgian school of violin playing; composed seven concertos and other music for his instrument; wrote "Ecole transcendentale de Violon" and "Grand Méthode"; taught Vieuxtemps; first appeared in concert at nine. B. Louvain, Belgium, Feb. 20, 1802; studied with Viotti and Baillot at Paris; m. MARIA MALIBRAN, 1836; declined violin professorship at Paris Conservatoire, but accepted similar post at Brussels, 1843; retired because of failing eyesight, 1852; d. Louvain, April 8, 1870.

Berlin owed its importance in music as in everything to the genius of Frederick the Great. Besides the two principal schools discussed in the articles following this, it was the seat of the Royal Academy of Fine Arts, a section of which was devoted to music, and possessed splendid opera houses liberally subsidized by the German Emperor and King of Prussia, who

was conspicuously active in their management. There were numerous other institutions of which the SING-AKADEMIE was the most notable, and there were a number of choral and orchestral concerts throughout the season. **Königlichen Akademischen Hochschüle für Musik** was founded in connection with the Königlichen Akademie der Kunste, and as its name implies, is an academical high school for music, teaching the art and its practice in all branches. For many years the late Dr. Joseph Joachim presided over its violin and orchestral departments, and was the director and president of the board. Dr. Max Bruch was closely associated with Dr. Joachim as the head of the faculty in composition and theory, Prof. Ernest Rudorff was head of the piano and organ departments, and Prof. Adolph Schulze of the vocal department. Other members of the faculty in 1908 were: Prof. Benno Härtel, *theory and composition;* Prof. Franz Schulz, *organ;* Paul Juon and Prof. Leopold C. Wolf, *theory, composition and partitur playing;* Prof. Robert Kahn, *theory and ensemble playing;* Heinrich van Eyken, *theory;* Richard Rossler, *theory;* Leo Schrattenholz, *theory and composition;* Dr. Karl Krebs, *history of music;* Prof. Gustav Rossberg, *military music;* Musikdirektor Theodor Grawert, *military music;* Prof. Felix Schmidt, Prof. Max Stange, Paul Knupfer, Prof. Elise Breiderhoff, Emilie Herzog, Helene Jordan, Meta Lippold, *vocal;* Prof. Elise Bartels, *declamation;* Marie Gagliardi, *Italian;* Richard Rossler, *chorus singing;* Ernest Braunsweig, *dramatic action;* Jacob Katzenstein, M.D., *physiology of the voice and hygiene of song;* Prof. Emmanuel Wirth, Prof. Carl Halir, Prof. Andreas Moser, Prof. Karl Markees, Gabriele Wietrowetz, Karl Klingler and Gustav Exner, *violin;* Prof. Robert Hausmann, Leo Schrattenholz, *'cello;* Wilhelm Posse, *harp;* Maximilian Skibicki, *doublebass;* Emil Prill, *flute;* Georg Eberhardt, *oboe, oboe d'amore, English horn;* Prof. Oscar Schubert, *clarinet;* Arnold Frühauf, *bassoon;* Hugo Rudel, *horn;* Carl Höhne, *trumpet;* Paul Weschke, *trombone;* Prof. Heinrich Barth, *piano;* Prof. Johannes Schulze, *piano and ensemble playing;* Ernest von Dohnanyi, Prof. Karl Heymann, Prof. Ludwig Hirschberg, Curt Börner, Charles Bunte, Walter Holdenhauer, Adelgunde Hanne, Marie Bender, *piano.* **Singakademie** was founded by Carl Friedrich Christian FASCH, cembalist to Frederick the Great, and after his death, a teacher in Berlin. At first an organization of Fasch's pupils devoted to the study of his own sacred music, regular meetings were held on Thursday evenings of each week in the season from May 24, 1791. Rooms were set apart for the singers in the Royal Academy of Fine Arts, and in 1801 the public was first admitted on the occasion of an Easter concert. For a time the proceeds were devoted to charity, but in 1827 the organization built its own home, and the funds received thereafter were devoted to the propaganda of oratorio and other sacred music. Mendelssohn directed the Matthew Passion of Bach in 1829. Fasch had been succeeded by his pupil Carl Friedrich Zelter. Carl Friedrich Rungenhagen was director from 1832 to 1851, then August Grell, who held office until 1879, and was followed by Martin BLUMNER. **Stern'sches Konservatorium der Musik** was founded in 1850, having quarters in the "Philharmonie." In 1907–08 there were 1177 pupils and a teaching staff of 108, headed by Prof. Gustav Hollaender. The teachers of finishing classes were: *Singing,* Eugen Brieger, Marg. Brieger-Palm, Dr. Paul Bruns-Molar, Blanche Corelli, Lydia Hollm, Sergei Klibansky, Karl Meyer, Prof. Selma Nicklass-Kempner, Henry B. Pasmore, Nicolaus Rothmühl, Adolf Schulze, Wladislaw Seidemann; *Piano,* Georg Bertram, Theodor Bohlmann, Severin Eisenberger, Günther Freudenberg, Bruno Gortatowski, Bruno Hinze-Reinhold, Ernst Hoffzimmer, Emma Koch, Prof. Martin Krause, Prof. James Kwast, Frieda Kwast Hodapp, Dr. Paul Lutzenko, Prof. G. A. Papendick, Gustav

Pohl, Prof. Philipp Ruefer, Theodor Schönberger, Prof. Alfred Sormann, August Spanuth, Prof. E. E. Taubert, T. W. Otto Voss, Michael von Zadora; *Violin*, Prof. Gustav Hollaender, Theodore Spiering, Alfred Wittenberg, Willy Nicking, Walter Rampelmann, Max Grünberg, William Kritch, Fräulein Clara Schwartz; *Viola*, Walter Rampelmann; *'Cello*, Joseph Malkin, Eugen Sandow, Erich Hollaender; *Doublebass*, Herr Kämmling; *Organ*, Bernhard Irgang; Harmonium, Carl Kaempf; *Harp*, Franz Poenitz; *Harp chromatic*, Cantelon; *Flute*, Otto Roessler; Oboe, F. Bundfuss; *Clarinet*, Carl Rausch; *Bassoon*, Herr Koehler; *Horn*, Adolf Littmann; *Trumpet*, Herr Koenigsberg; *Conducting*, Prof. Arno Kleffel; *Composition, Score playing, Instrumentation*, Wilhelm Klatte, Prof. Arno Kleffel, Prof. Philipp Ruefer, Prof. E. E. Taubert, Leo Portnoff, Arthur Willner; *Harmony, Counterpoint, Canon and Fugue*, Wilhelm Klatte, Arthur Willner; *Theory, Harmony in English*, William Kritch; *Theory, Harmony in Russian*, Leo Portnoff; Nicolaus Rothmühl, Leader of the *opera-school; Dramatic School*, Prof. Leo Friedrich; Arthur Willmer, *Director of administration*.

Berlioz (Hector) developed the resources of the orchestra so largely as to deserve the title "Father of modern orchestration"; was first to employ large masses of musicians and singers in the production of big tonal effects; prepared the way for the so-called "Music of the Future" by elaborating and exemplifying in his own operas the theories of his favourite master, Gluck, regarding the relation of music and the drama; composed the operas "BENVENUTO CELLINI," "La DAMNATION DE FAUST," the symphony "Harold en Italie," which have finally ranked him with the greatest of French composers, but failed to secure recognition in France during his life, save as a writer of music criticism and "feuilletons." The son of a country physician of La Côte St. André, Grenoble, Berlioz was sent to the Paris medical school to qualify himself for his father's profession. As a boy he had studied Catel's "Harmony," had learned to play the flageolet somewhat badly, the guitar tolerably well, and had found delight in Gluck's "Orfeo," but was unable to obtain a systematic musical training. He detested medicine, loved music, and neglected his work for the library of the Paris Conservatoire. Determined to devote his life to music, his parents were equally determined he should commit no such folly, and they cut off his allowance. But in 1823 he was a student at the Conservatoire, and there he worked during seven years, always in poverty, rarely on good terms with his teachers, except Lesueur, supporting himself by such expedients as singing in a theatre chorus, and acquiring a large and larger contempt of the prevailing style in music, of which the director of the Conservatoire, Cherubini, was the leader. Before entering the Conservatoire he had received lessons of Lesueur which enabled him to compose a mass for St. Roch's Church, and in his years of study he composed a "Fantasia on Shakespeare's Tempest," "Les Francs-juges," and "Waverly" overtures, and "Eight Scenes from Faust." In 1830, to his great surprise, he secured the prix de Rome with the cantata "La Mort de Sardanapale." In Italy he sighed for Paris, and after an 18 months' sojourn, the ministry permitted him to return home. "La Captive," a song, a revision of his "Symphony Fantastique" and sketches of the "Corsair" and "King Lear" overtures were worked out in Italy, but brought neither fame nor money on his return. In 1833 he married the Irish actress Henrietta Smithson, who had been playing Shakespearian rôles at the Odéon, and, failing to earn a livelihood in music, took to journalism. "Harold in Italie," "Symphonie Funèbre et Triomphale," "Romeo et Juliette," his requiem on the death of Napoleon, and "Benvenuto Cellini," his opera, were all produced during this period of hack work, from which he was released by the princely benevolence of Paganini, who gave him 20,000 francs. Then the gov-

ernment paid him 4,000 francs for his "Requiem," and 10,000 francs for his "Symphonie Funèbre et Triomphale," in 1840. He was thus able to tour Germany, a project which his wife bitterly opposed, and which brought about their separation, but proved a complete artistic success, for Schumann and Liszt had already made some of his works known, and his genius was acknowledged from St. Petersburg to London while still unknown to Parisians. Home again in 1843, Paris had nothing better to offer him than a conductor's post. Visits to Vienna, to St. Petersburg, to London increased his reputation abroad, and at the Paris Exposition of 1855 he was commissioned to write an opening "Te Deum" and "L'Impériale" cantata for its close. These brought him the Legion of Honor. Membership in the Académie and the librarianship at the Conservatoire soon followed. On the death of his first wife Berlioz had married a singer, Mlle. Martin Recio. Her death occurred in 1862, leaving him quite alone in the world, for his son, who had occasioned him much anxiety, was then in the navy. The following year "Les Troyens," an opera which he regarded as his masterpiece, proved a flat failure. Berlioz composed no more. He made a tour of Russia in 1867, but his health had failed, and he died in Paris, Mar. 9, 1869. Those who wish to understand Berlioz more fully will do well to read his delightful "Soirees de l'orchestra," his letters, and his "Memoires," which have been translated into English. His treatise on Instrumentation is a standard one. Important compositions besides those named are: "Le Carnaval Romain," overture; "L'Enfance du Christ," oratorio; "Rob Roy," overture. See biography, Adolphe Jullien, 1888.

Bermudo (Juan) wrote "Libro de la declaracion de instrumentos," published at Ossuna, 1555; Spanish monk; b. near Astorga, 1510.

Bernabei (Gioseffo Antonio) composed 16 operas, masses, etc.; chapelmaster at Munich in succession to his father, GIUSEPPE ERCOLE. B. 1659, Rome; d. Mar. 9, 1732.

Bernabei (Giuseppe Ercole) composed two operas and church music; chapelmaster to Elector of Bavaria. B. Caprarola, about 1620; d. Munich about 1688.

Bernacchi (Antonio) sang soprano in opera "Clearte," London, 1717, and with continued success until 1730, when he founded a school in Italy, becoming the teacher of Raff, Guarducci, Mancini, Amadori, and others; composed vocal music. B. Bologna, 1690; d. Mar. 1756.

Bernard (Émile) composed the cantata "Guillaume le Conquérant," violin concerto for Sarasate, suites, etc., and other works for organ, piano, and orchestra. B. Marseilles, Aug. 6, 1845; d. Sept. 11, 1902, Paris.

Bernasconi (Andrea) composed 21 operas and much church music; taught in Munich where he became chapelmaster. B. Verona, 1712; d. Munich, 1784.

Bernasconi (Antonia) sang sop. rôles in opera; debut, Vienna, 1764, in "Alceste," written for her by Gluck; created rôle of Aspasia in Mozart's "Mithridate"; stepdaughter of ANDREA; retired 1783.

Berner (Friedrich Wilhelm) wrote on music; composed, taught; played piano and clarinet at Breslau while von Weber was chapelmaster. B. Breslau, May 16, 1780; son of organist of the Elizabeth Church; d. May 6, 1827.

Bernhard (Christoph) composed church music, sang ten.; chapelmaster at Dresden. B. Dantsic, 1627; d. Nov. 14, 1692.

Bernsdorf (Eduard) edited "Universal Lexicon der Tonkunst"; wrote music criticism; composed. B. Dessau, Mar. 25, 1825; d. June 27, 1901.

Berselli (Matteo) sang ten. in opera, London, 1720–21.

Bertin (Louise Angélique) composed "La Esmeralda," to book by Victor Hugo, "Le Loup Garou," and "Faust"; sang con.; played piano. B. Roche, near Bièrre, Feb. 15, 1805; d. April 26, 1877.

Bertini (Benoit Auguste) played

piano, studied with Clementi and trained his young brother HENRI; b. London, 1780. Their father, likewise a musician, was a native of Tours, France. B. 1750.

Bertini (Giuseppe) wrote "Storico-critico degli scrittori di musica"; directed music at the Capella Palatina, Palermo; b. 1756.

Bertini (Henri) played piano on concert tour of Holland and Germany at 12; composed etudes, 50 of which were republished a few years ago. B. London, Oct. 28, 1798; d. Meylan, Oct. 1, 1876.

Bertinotti (Teresa) sang with success in opera; debut at Naples when 12 years of age; m. Felice Radicati, violinist, who composed "Zaira" for her; retired 1823, and taught at Bologna. B. Savigliano, Piedmont, 1776; d. Bologna, Feb. 12, 1854.

Bertolli (Francesca) sang con. rôles in London with Handel, 1729–37.

Berton (Pierre Montan) became leader of the Opéra orchestra, Paris, during the quarrels of the Gluckists and Piccinnists, whom he is said to have finally reconciled. B. 1727; d. 1780. **Henri Montan** composed "Montano et Stephanie," romantic opera produced with great success in Paris, 1798; "Ponce de Leon," "Le Delire," "Aline," "Ninon chez Mme. de Sevigne," and other operas; taught harmony at the Conservatoire, 1795; conducted Paris Italian opera, 1807. B. Paris, Sept. 17, 1767; son of PIERRE MONTAN; d. April 22, 1844. **François** composed operas and taught in Conservatoire. B. 1784; son of HENRI MONTAN and the singer, Mlle. Maillard; d. Paris, 1832.

Bertoni (Ferdinando Giuseppe) composed 33 operas and oratorios; conducted music at St. Mark's, Venice. B. Salo, near Venice, Aug. 15, 1725; d. near Brescia, Dec. 1, 1813.

Bertram (Theodore) sang bass Wagnerian rôles with distinguished success, his "Wotan" winning high praise from Cosima Wagner; sang in many American cities during early manhood; pupil of his father. B. Feb. 12, 1869, Stuttgart; killed himself, 1907, because of grief at the death of his wife Fanny Moran Olden in the Hook of Holland disaster.

Bertrand (Jean Gustave) wrote critical and archæological works on music. B. Vaugirard, Dec. 24, 1834; add. Paris.

Berwald (Franz) composed the opera "Estrella de Soria"; symphonies, chamber music; directed the conservatory at Stockholm. B. July 23, 1796; nephew of JOHANN FRIEDRICH; d. April 3, 1868.

Berwald (Johann Friedrich) composed symphonies; famous as child musician throughout northern Europe; became chapelmaster to the king of Sweden. B. Stockholm, Dec. 4, 1787; d. June 28, 1861.

Bes. *Ger.* B double flat.

Besaiten. *Ger.* To string an instrument.

Besekirsky (Vasil Vasilievich) played violin and taught. B. Moscow, 1836; pupil of Leonard.

Besler (Samuel) composed church music, became rector of gymnasium of Breslau. B. Brieg, Silesia, Dec., 1574; d. July 19, 1625.

Besozzi (Alessandro) published sonatas for violin and flute; played oboe; eldest of a remarkable family of musicians. B. Parma, 1700; d. Turin, 1775. **Antonio,** succeeded his brother ALESSANDRO at Parma, and later removed to Dresden; was a famous oboe player. **Carlo** became celebrated as oboe player in Dresden royal band. Son of ANTONIO. **Hieronimo** was associated with his brother ALESSANDRO as bassoon player. **Gaetano** played oboe in London and at the Neapolitan and French courts. B. Parma, youngest brother of ALLESSANDRO. **Hieronimo** played oboe at the Paris Concerts Spirituel, having been a pupil of his father, GAETANO; d. 1785. **Henri** became flautist at the Opéra Comique, son of HIERONIMO. **Louis Désirée** won the prix de Rome at the Paris Conservatoire, 1837; b. Versailles, April 3, 1814; son of HENRI; d. Nov. 11, 1879.

Bessel (Vassily Vassilievich) founded the music publishing house

of Bessel & Co., St. Petersburg, 1869; b. St. Petersburg, 1843.

Bessems (Antoine) composed for voice and violin, and taught. B. Antwerp, April 6, 1809; d. Oct. 19, 1868.

Besson (Gustave Auguste) greatly improved the construction of the cornet, and improved and manufactured other instruments as well. B. Paris, 1820; d. 1875.

Best (William Thomas) wrote "The Modern School for Organ," "The Art of Organ Playing"; composed church music and played organ in Liverpool churches. B. Carlisle, Eng., Aug. 13, 1826; d. Liverpool, May 10, 1897.

Bestimmt. *Ger.* With decision.

Betz (Franz) sang Wagnerian bar. rôles. B. Mar. 19, 1835, Mayence; d. Berlin, Aug. 11, 1900.

Bevin (Elway) composed church music. Probably born in Wales, and believed to have been organist at Bristol Cathedral, 1589.

Bevington (Henry) founded the London organ building firm now known as Bevington & Sons, about 1800, having learned the trade with Ohrmann & Nutt. Henry and Martin, his sons, were the heads of the firm in 1908.

Bexfield (William Richard) composed the oratorio "Israel Restored"; organist of St. Helen's, London; degree of Dr. Cambridge, 1849. B. Norwich, April 27, 1824; d. London, Oct. 28, 1853.

Beyer (Ferdinand) made a great number of easy arrangements and transcriptions for Schott & Co., of Mayence. B. Querfort, 1803; d. May 14, 1863.

Bianca. Michael William Balfe's opera in four acts, to words by Palgrave Simpson, was first performed Dec. 6, 1860, at Covent Garden, London.

Bianchi (Francesco) composed 20 operas and oratorios, including "Castore e Polluce," "Inez de Castro," "Antigone," "Merope," "Alzira"; m. Miss Jackson, well known as singer under the name Bianchi-Lacy; cembalist at Paris Italian Opera; 2d organist at St. Mark's, Venice. B. Cremona, 1752; killed himself, London, Nov. 27, 1810.

Biber, von (Heinrich Johann Franz) composed for violin, which he played so well that in 1681 Emperor Leopold ennobled him. B. Wartenbergen, Bohemia, Aug. 12, 1644; d. May 3, 1704.

Bibl (Andreas) composed organ preludes and fugues; became organist at St. Stephen's Cathedral, Vienna. B. Vienna, April 8, 1797; d. 1878.

Bibl (Rudolph) composed and played organ St. Stephen's Cathedral, Vienna; chapelmaster to the Emperor. B. Jan. 6, 1832; add. Vienna.

Bichord. Double strings to a note.

Bicinium. *Lat.* Obsolete term for two-part song.

Bickham (George, Jr.) engraved and published music in "The Musical Entertainer," London, 1736–39.

Bierey (Gottlob Benedict) composed 40 operas of which those in comic vein were most successful, including "Wladimir," "Das Blumenmädchen"; chapelmaster at Breslau in succession to von Weber. B. Dresden, July 25, 1772; d. May 5, 1840.

Bifara. *Lat.* Tremolo organ stop.

Bigot (Marie) played piano in concerts; taught Mendelssohn; knew Haydn, Salieri, Beethoven, Cherubini, Lamarre, and Baillot. B. Kiene at Colmar, Alsace, Mar. 3, 1786; m. Mr. Bigot, Count Rasoumowsky's librarian; d. Paris, Sept. 16, 1820.

Bilhon, de (Jean) composed church music, which was published between 1534 and 1544 in Leyden and Paris.

Billington (Mrs. Elizabeth) composed two sets of piano sonatas before she was 11; became the greatest singer of her day to the neglect of further creative work. Daughter of Carl Weichsel, an oboist at the King's Theatre, London, her mother being a popular singer, Miss Weichsel and her brother appeared at their mother's benefit at the Haymarket, in 1774, when she was probably six years old. Her debut as a singer took place at Oxford, at 14, and in 1783 she m. James Billington, a doublebass player. Operas were composed for her by Bianchi, Paisiello, Paer, and Himmel, and she was received enthusiastically in Naples and Venice as

as in London. Billington d. 1794, and 1799 she m. M. Felissent. Her voice ranged from a to a'''. Sir Joshua Reynolds painted her portrait as St. Cecilia, and Cosway painted her miniature. D. Venice, 1818.

Billington (Thomas) composed, played harp and piano. B. Exeter, 1754; brother-in-law of ELIZABETH; d. Tunis, 1832.

Bimmolle. *It.* B flat; the natural sign.

Bina. An East Indian stringed instrument of the guitar family, the scale consisting of a series of small intervals between a note and its octave in the bass staff.

Binary Form. A movement founded on two themes or principal subjects.

Binary Measure. Common time.

Binchois (Egidius) composed church music and secular songs of which 27 have been preserved; chaplain to Duke Philip of Burgundy. B. Binche near Mons; hence "Gilles de Binch"; d. Lille, 1460.

Bind. The curved line or tie which unites two notes of the same degree denoting that they are to be sounded as one note. The same sign connecting notes of different degrees becomes the slur or legato sign.

Binde. *Ger.* Bind.

Bindung. *Ger.* Syncopation or suspension, which may be effected by using the bind.

Bini (Pasqualino) played violin even better than Tartini, whose pupil he was; composed for that instrument. B. Pesaro, 1720; became leader of the court band at Stuttgart, 1754.

Bioni (Antonio) composed "Climène," "Undine," "Endimione," and in all 26 operas; composer to the Elector of Mayence. B. Venice, 1698.

Birch (Charlotte Ann) sang sop. in concert and opera, pupil of Sir George Smart. B. 1815; d. London, Jan. 26, 1901.

Birch (Eliza Ann) sang sop.; pupil of Sir George Smart; sister of CHARLOTTE ANN. B. 1830; d. Mar. 26, 1857.

Birchall (Robert) established music publishing house in London; managed the "Ancient Concerts"; d. 1819. Business was continued by Birchall, Lonsdale & Mills.

Bird (Arthur) composed symphony in A, three orchestral suites, comic opera "Daphne"; ballet, "Rübezahl"; serenade for wind instruments which won the Paderewski prize in New York, 1901. B. Cambridge, Mass., July 23, 1856; settled in Berlin, 1881.

Bird (Henry Richard) played organ, gave concerts, taught, became accompanist at London Popular Concerts, 1891. B. Nov. 14, 1842; son of George Bird, organist at Walthamstow church, Eng.; became organist at St. John's, Walthamstow, at the age of eight; later of many London churches; add. London.

Birmingham Festival, at which many important works have had their first English performance, was founded in 1768 in aid of the General Hospital of Birmingham; has since grown into a triennial festival with a total profit to that institution of more than $500,000; with profit to England in the stimulation of musical art too great for monetary calculation. Capel Bond, of Coventry, conducted the first festival, which was exclusively devoted to Handel. Others to hold this post have been Dr. Crotch, Samuel Wesley, T. Greatorex, W. Knyvett, Mendelssohn, Moscheles, Costa, and Dr. Richter. Since 1855 the local chorus has been supplied by the Birmingham Amateur Harmonic Association.

Bis. *L.* "Twice," written over a group of notes indicates that they are to be repeated, being thus equivalent to dots of repetition; also used in France for "encore."

Bischero. *It.* Peg or pin to fasten an instrument's strings.

Bischoff (Dr. Ludwig Friedrich Christian) wrote for "Kölnische Zeitung" and edited musical reviews; founded and promoted musical societies; aided in maintaining the festivals at Cologne and other musical centres. B. Dessau, Nov. 27, 1794; d. 1867.

Biscroma. *It.* Semiquaver.

Biscrome. *Fr.* Semiquaver.

Bisdiapason. Double octave.

Bishop (Ann) sang sop. in concerts in all parts of the world; daughter of Riviere, a London singing master; m. Sir Henry Bishop, 1831; eloped with Bochsa, the harpist, 1839, who d. 1855 in Australia while on concert tour; m. Schulz; finally settled in New York. B. London, 1814; d. New York, Mar. 18, 1884.

Bishop (Sir Henry Rowley) composed the opera "Clari," 1823, which contains "Home, Sweet Home"; "The Fortunate Isles" in celebration of Queen Victoria's wedding; "Maid Marian" and many other operas; popular songs; wrote musical number for "A Midsummer Night's Dream"; conducted at Covent Garden and London Philharmonic concerts. B. London, Nov. 18, 1786; pupil of Bianchi; m. first Miss Lyon, the singer; then ANN BISHOP (Riviere); knighted 1842; professor at Oxford, 1848; conductor "Ancient Concerts," 1842; d. April 30, 1855.

Bishop (James C.) founded the English organ building house now known as Bishop & Son, about 1800.

Bishop (John) composed, played organ Winchester Cathedral. B. Eng., 1665; d. Winchester, Dec. 19, 1737.

Bishop (John) edited, wrote, and translated many works on theory and history of music; organist of St. Paul's, Cheltenham, Eng., at 14. B. Cheltenham, July 31, 1817; d. Feb. 3, 1890.

Bispham (David Scull) sang bar. rôles in opera and concert with distinguished success, debut in "Basoche" Royal English Opera House, Nov. 3, 1891; he sang such rôles as "Kurwenal," "Wolfram," "Telramund," "Wotan," "Alberich," "Beckmesser," "Pizarro," "Escamillo," "Falstaff," etc., at Covent Garden, London, and the Metropolitan Opera House, New York; was an accomplished actor, equally admirable in serious or comic rôles. B. Philadelphia, Jan. 5, 1857; sang in oratorio and church choirs; became pupil of Vannuncini and Lamperti, Milan, 1886–89; and of Herman Vezin, London, in elocution. Add. New York.

Bissex. 12-stringed guitar invented by Vanhecke, 1770.

Bis Unca. *L.* Semiquaver.

Bit. Tube supplementing the crook of some brass instruments for tuning purposes.

Bitter (Karl Hermann) wrote important biographies of the Bachs, other books; contributed to magazines; founded the Schleswig-Holstein Festival, 1875. B. Feb. 27, 1813; d. Berlin, Sept. 12, 1885.

Bizzarro or **Bizzarramente.** *It.* Fantastically, drolly.

Bizet (Georges Alexandre César Léopold) composed "CARMEN," produced Mar. 3, 1875, at the Opéra Comique, Paris, which has grown steadily in popularity and suffices to rank him with the greatest of French composers; a suite to Daudet's "L'Arlésienne," and several books of songs. B. Paris, Oct. 28, 1838; from 1848 to 1857 Bizet studied at the Paris Conservatoire, harmony with Zimmermann, and composition with Halévy, in his last year dividing the operetta prize with Lecocq with "Docteur Miracle," gaining the prix de Rome in 1857. The opera "Don Procopio," an overture, two symphonic movements and the comic opera "La guzla de l'Emir" were composed in Rome. Returning to Paris he composed "Vasco di Gama," 1863; "Les Pêcheurs de Perles," 1863; "La jolie fille de Perth," 1867; "DJAMILEH," 1872; and collaborated in the operetta "Malbrough s'en va-t-en guerre," 1867, none of which attained success during the composer's life. In 1869 he married Genevieve Halévy, daughter of his old master in composition, and he completed his father-in-law's opera "Noé." An overture to Sardou's "Patrie" first won recognition, but the real worth of the man failed of appreciation until after his death, for he only survived the production of "Carmen" by three months. The orchestral suites "Roma," "Jeux d'enfants," and some of the works already named have come into vogue since Bizet's death, June 3, 1875, Bougival, near Paris. Bizet was

especially happy in his treatment of oriental themes, and there has been a long line of Carmens, beginning with Mme. Galli-Marie, who created the rôle, including Minnie Hauck, Marie Roze, Trebelli, Patti, Lucca, and De Lussan, and culminating in Calvé, whose sensuous interpretation of the gypsy rôle is not likely to be surpassed.

Black (Andrew) sang bar. in concert; taught singing, 1893, at Royal College of Music, Manchester, Eng. B. Glasgow, Jan. 15, 1859; pupil of Randegger, Welch, and Scarlatti; debut July 30, 1887, Crystal Palace, London; add. Manchester, Eng.

Blaes (Arnold Joseph) played clarinet and taught in the Brussels Conservatory. B. Brussels, Dec. 1, 1814; d. Brussels, Jan. 11, 1892.

Blaes (Mme. Elisa) sang in concert. B. Antwerp (Meerti), 1820; m. ARNOLD JOSEPH, taught in Brussels.

Blagrove (Henry Gamble) played violin and led London orchestras; gave chamber concerts; taught Duke of Cambridge. B. Nottingham, Eng., 1811; d. London, Dec. 15, 1872.

Blainville (Charles H.) composed, wrote on music, played 'cello. B. 1711, near Tours; d. Paris, 1769.

Blake (Rev. Dr. Edward) composed the anthem "I have set God always before me," and for viola and violin. B. Salisbury, Eng., 1708; d. June 11, 1765.

Blahetka (Marie Leopoldine) composed "Die Raueber und die Saenger," favourably received at the Kärnthnerthor Theatre, Vienna, 1830; a concerto for piano and orchestra; piano pupil of Czerny, Kalkbrenner, Moscheles, and Sechter. B. Nov. 15, 1811, Baden, Austria; d. Boulogne, Jan. 12, 1887.

Blamont, de (François Collin) composed a "Te Deum," motets; many operas; the cantata "Circe"; chapelmaster to the king of France, who ennobled him. B. Versailles, 1690, son of a member of the royal band.

Blanc (Adolphe) composed operas; pupil of Halévy. B. June 24, 1828, Manosque, France.

Blanchard (Henri Louis) played violin, directed music at the Variétés, Paris, 1818–29; wrote music criticism, biographies. B. Bordeaux, Feb. 7, 1778; d. Paris, Dec. 18, 1858.

Blanche. *Fr.* Minim.

Blanche de Nevers. Michael William Balfe's five-act opera to words by John Brougham, founded on "The Duke's Motto," was first performed Nov. 21, 1863, at Covent Garden, London.

Blanche Pointée. *Fr.* Dotted minim.

Blancks (Edward) composed, with nine other musicians, "The Whole Booke of Psalmes," etc., published in London, 1592, by Thomas Este.

Bland (John) published and sold music in London, 1779–96; succeeded by Lewis Houston and Hyde.

Bland & Weller. Published music in London, 1790–1819; succeeded by Weller & Co.

Bland (Maria Theresa) sang with Drury Lane company, London, 40 years, from 1786. B. 1769 (Romanzini), of Italian Jewish parents; d. Jan. 15, 1838. **Charles** sang ten. in opera. Son of MARIA THERESA. **James** sang bass at Drury Lane and Olympic theatres, London. B. 1798; son of MARIA THERESA; d. July 17, 1861.

Blangini (Giuseppe Marco Maria Felice) collaborated in "La Marquise de Brinvilliers" and composed many operas; sang ten.; numbered among his pupils "three queens, 12 princesses, 25 countesses, etc."; chapelmaster to the king of Bavaria. B. Turin, Nov. 18, 1781; d. Dec. 18, 1841.

Blankenburg or **Blanckenburgh, van (Gerbrandt** or **Gideon)** wrote "Elementa Musica" and historical books; composed "De verdubbelde harmony," which might be played forward or backward. B. Gouda, 1654; played organ there and at The Hague; d. about 1739.

Blaramberg (Paul Ivanovich) composed the opera "Mary of Burgundy," "The Mummers," 1881; "The Roussalka Maiden," 1887; "Tushino," 1891; a symphonic poem, choral pieces, music to the play "Voyevoda." B. Orenburg, Sept. 26, 1841; add. St. Petersburg.

Blasbalg. *Ger.* Organ bellows.

Blasinstrument. *Ger.* Wind instruments.

Blasmusik. *Ger.* Music for wind instruments.

Blatt. *Ger.* Reed or vibrating tongue.

Blauvelt (Lillian Evans) sang sop. in opera and concert; operatic debut in Brussels in "Mireille," Sept. 12, 1891; Covent Garden in "Faust," June 2, 1903. B. Brooklyn, New York, Mar. 16, 1873, played violin in Steinway Hall, New York, at eight, pupil N. Y. Conservatory of Music, 1885–89; m. Royal Smith, the organist; studied in Paris, made Russian tour, subsequently toured America; divorced, went to Italy, 1898, for study, sang in Verdi's "Requiem" in Rome and for Queen Margherita; sang in Munich and London; m. William F. Pendleton; sang before Queen Victoria, 1899; at the Handel festival, 1900, toured America, 1901; add. New York.

Blauwaert (Emil) created the rôle of "Gurnemanz" at Bayreuth; sang bass. cantate with distinction from 1865 to 1890. B. St. Nikolaas, Belgium, June 13, 1845; d. Brussels, Feb. 2, 1891.

Blaze (François Henri Joseph) wrote two volumes "De l'opera en France," 1820; translated libretti; composed and collected "Chants de Provence," etc.; signed himself "Castil-Blaze." B. Cavaillon, France, Dec. 1, 1784; son of an excellent amateur musician; d. Dec. 11, 1857.

Blaze de Bury (Baron Henri) wrote a life of Rossini, "Meyerbeer and his times," libretto of "La jeunesse de Goethe" for which Meyerbeer composed the music. Son of CASTIL-BLAZE whom he excelled as a writer, though not in knowledge of music; ennobled while in the French diplomatic service. B. Avignon, May, 1813; d. Mar. 15, 1888.

Blechinstrumente. *Ger.* Brass instruments.

Bleuer (Ludwig) conducted Detroit Philharmonic Club, 1894; played violin, led Berlin Philharmonic Orchestra. B. Budapest, 1863; d. Berlin, 1897.

Blewitt (Jonathan), son of JONAS BLEWITT (a London organist, who wrote "A Complete Treatise on the Organ," and died 1805), composed the operas "Corsair," "The Magician," "The Island of Saints," "Rory O'More" ballads; played organ; conducted in London and Dublin. D. Sept. 4, 1853.

Blind Tom was the stage name of Tom WIGGINS.

Blitheman (William) composed for organ, virginal, and voice, sang in Eng. Chapel Royal, 16th century.

Blockx (Jan) composed numerous Flemish songs; cantatas; the ballet "Milenka," operas including "Thiel Uylenspiegel," 1900; "La Fiancée de la Mer," 1902; "Kapel," 1903, PRINCESSE D'AUBERGE; the cantata "Die Scheldezang," Antwerp, August, 1903; the comic opera "Maître Martin"; succeeded Benoît, 1902, as director of the Antwerp Conservatory. B. Antwerp, Jan. 25, 1851; add. Antwerp.

Bloomfield-Zeisler (Fannie) played piano with marked success at the leading orchestral concerts in Europe and America, and in recital; debut at ten; pupil of Ziehn, of Carl Wolfsohn of Chicago, and of Leschetizky in Vienna. B. Bielitz, Austria; m. Sigismund Zeisler, Chicago, 1885; add. Chicago.

Blow (John) composed "Masque for the Entertainment of the King" (Charles II), anthems for the coronation of James II; taught Henry Purcell; Master of the Children (of whom he had been one), Eng. Chapel Royal; and succeeded Purcell in 1695 as organist at Westminster Abbey. B. 1648, North Collingham, Eng.; d. London, 1708.

Bluethner (Julius Ferdinand) founded the piano house bearing his name in Leipsic, Nov. 7, 1853. B. Mar. 11, 1824, Falkenhain, near Merseburg, Germany.

Blumenberg (Marc A.) edited the "New York Musical Courier" from its establishment, 1880; was president the Blumenberg Press Corporation; recognized as an authority on acoustics and musical instruments. Educated at Loyola College, Baltimore, he became music critic on the Baltimore "American," but later joined

the staff of the New York "Sun." B. May 21, 1851, Baltimore, Md.; add. New York City.

Blumenthal (Jacob) composed "The Message" and other songs; pianist to Queen Victoria, 1848; pupil of Herz at the Paris Conservatoire. B. Hamburg, Oct. 4, 1829; d. 1908.

Blumner (Dr. Martin) composed the oratorios "Abraham," 1860; "Der Fall Jerusalems," 1881; the cantata "Columbus," 1853, a Te Deum, etc.; directed Berlin Singakademie; pupil of S. W. Dehn. B. Nov. 21, 1827, Mecklenburg; d. Nov. 6, 1901, Berlin.

B Moll. *Ger.* B flat or B flat minor.

Bob. Term employed in bell ringing to indicate certain peals.

Bocal. *Fr.* Mouthpiece.

Bocca. *It.* Mouth.

Boccabadati (Luigia) sang opera buffa, debut Venice, 1823 to 1845. B. Parma; d. Turin, Oct. 12, 1850.

Boccherini (Luigi) composed 467 works for instruments, his chamber music being somewhat in the style of Haydn, with whom he is assumed to have been acquainted; a Stabat Mater, a Mass, the opera "Clementina," two oratorios; played 'cello; enjoyed the patronage of Charles IV of Spain while Prince of Asturias; became composer to Friedrich Wilhelm II of Prussia; was aided by Lucien Bonaparte during his service as ambassador to Madrid, but, despite great talent and a wonderful facility in composition, died in want. B. Lucca, Feb. 19, 1743; d. Madrid, May 28, 1805. See biography by D. A. Cerù, 1864; by Schletternd, Leipsic, and "Notice sur la vie et ouvrages," etc., L. Picquot, Paris, 1851.

Bocchino. *It.* Mouthpiece.

Bochsa (Robert Nicholas Charles) composed the opera "Trajan" before he was 16, and eight other operas; became harpist to Napoleon and later to Louis XVIII; fled to London to escape imprisonment for forgery in France; gave concerts with Sir George Smart; taught with great success; eloped with wife of Sir Henry Bishop. B. Montmédy, Aug. 9, 1789; d. Sydney, Australia, Jan. 6, 1856.

Bocklet, von (Carl Maria) played violin and piano, and first brought the piano pieces of his friend Schubert to public notice. B. Prague, 1801; d. July 15, 1881.

Bockpfeife. *Ger.* Bagpipe.

Bockshorn (Samuel) composed church music once widely sung; chapelmaster to the Duke of Würtemberg. B. 1629, Pressburg; d. Nov. 12, 1665.

Bockstriller. *Ger.* "Goat-bleat," faulty vocalization.

Bode (Johann Joachim Christoph) composed; played oboe and bassoon; editor, printer, and translator. B. Jan. 16, 1730, Brunswick; d. Dec. 13, 1793, Weimar.

Boden. *Ger.* BODY.

Bodenschatz (Erhard) made valuable collections of church music; composed a Magnificat; wrote on theory. B. Lichtenberg, Germany, 1570; pastor at Gross-Osterhausen, 1608; d. 1638.

Body. The sound box of a stringed instrument; the main part of a wind instrument, minus mouthpiece, crooks, etc.

Boehm (Elizabeth) created rôle of Donna Elvira in Berlin, 1790. B. Riga, 1756; m. the tenor Cartellieri, then Boehm the actor; d. Berlin, 1797.

Boehm (Heinrich) composed 35 operas and operettas in Bohemian. B. Blasria, Bohemia, 1836.

Boehm (Joseph) taught violin in Vienna 50 years, numbering among his pupils Joachim, Ernst, L. Straus; pupil of his father and of Rode. B. Pesth, Mar. 4, 1795; d. Vienna, Mar. 28, 1876.

Boehm (Theobald) improved the flute, on which he was a famous player; devised new system of fingering; composed many works for flute. B. Munich, April 9, 1794; d. Nov. 25, 1881.

Boehner (Johann Ludwig) composed and became famous as organist and improvisator; by his eccentricities afforded material for Hoffmann's "Capellmeister Kreisler." B. Töttelstedt, Gotha, Jan. 8, 1787; d. Mar. 28, 1860.

Boekelman (Bernardus) composed; founded New York Trio Club; taught and played piano. B. Utrecht, Holland, 1838; add. New York City.

Boëllmann (Léon) composed symphony in F; "Suite Gothique" for organ; played organ at St. Vincent de Paul's, Paris. B. Ensisheim, Alsace, Sept. 25, 1862; d. Paris, Oct. 11, 1897.

Boely (Alexandre Pierre François) composed chamber music; pupil of the Paris Conservatoire. B. Versailles, April 9, 1785; d. Paris, Dec. 27, 1858.

Boesendorfer (Ludwig) succeeded to the piano factory established in Vienna by his father, Ignaz, 1828, and enlarged the compass of his instruments and greatly improved them. B. Vienna, April, 1835.

Boesset (Pierre Guédron Antoine) composed 24 court ballets; chapelmaster to Louis XIII. B. Dec., 1585, Sieur de Villedieu; d. 1643. **Jean Baptiste** succeeded to his father's office. B. 1612; son of PIERRE GUÉDRON ANTOINE; d. 1685. **Claude Jean Baptiste** composed court ballets and the duets "Fruits d'Automne"; succeeded his father, 1667; son of JEAN BAPTISTE.

Bohème. Giacomo Puccini's four-act opera to libretto by Giuseppe Giacosa and Luigi Illica, founded on Henri Murger's "La Vie Bohème," was first produced in Turin, Feb. 1, 1896, and has since been played throughout Europe and America. The action is laid in Paris about 1830. The curtain rises on the garret where Marcel and Rudolphe are painting and writing. It is cold, and Rudolphe burns the manuscript of a tragedy that they may warm themselves, a task in which the philosopher Colline soon joins them. The musician Schaunard comes with food and wine, and while they are making merry, Bernard the landlord enters, demanding his rent. They fuddle him with wine, chaff him about his amours, and then push him out of doors. Rudolphe must complete a manuscript, but the other young men are bound for a lark. They leave him, promising to return for him later. Mimi, a pretty young neighbour, comes to ask for a light, and as she is leaving a gust of wind blows out the candle, and she drops her key. They grope for the lost key in the dark. Rudolphe finds it, but places it in his pocket, then takes Mimi's hand, tells her of his work, and she replies by narrating her own little history. Rudolphe's companions call to him from the street, he opens a window to answer, and the moonlight reveals to his friends below Mimi standing beside him. In the second act students and their friends are making merry in front of the Café Momus in honour of Christmas eve. Rudolphe introduces Mimi to his friends Colline, Marcel, and Schaunard and they order refreshments. Parpignol the toy dealer enters with his wares, and is surrounded by the children, whose mothers finally lead them away. Musette, formerly the sweetheart of Marcel, but who has cast him off, comes in, richly clad, and accompanied by her new lover, Alcindor, to whom she talks at the top of her voice to attract Marcel's attention. Sending Alcindor away on an errand, she joins Marcel and his friends, and as the waiter comes up demanding his money, tells him to add the amount to Alcindor's account. Just as Alcindor receives this unexpected bill the group of friends march away, following a procession of soldiers. In the third act Rudolphe confesses to Marcel that he means to leave Mimi, though he still loves her, because she is dying of consumption, and he lacks the means to provide for her comfort. Mimi, who has been seeking counsel of Marcel, overhears this; a fit of coughing reveals her presence, and as Marcel rushes into the inn, where he hears Musette flirting with some one, Rudolphe and Mimi say farewell. In the fourth act we return to the garret. Marcel and Rudolphe are unable to work for thinking of Musette and Mimi. Colline and Schaunard again join their friends. They are soon followed by Mimi, who realizes that she is dying, but cannot resist the temptation to see Rudolphe again. She is cold. Rudolphe tries to warm her hands by chafing them. Musette, overcome with grief, gives Marcel her jewels to pawn in order to buy food

and wine, and Colline, taking Schaunard with him, goes forth to pawn his coat in order to provide further comforts. Mimi, who has pretended to be asleep, now talks to Rudolphe about their happiness in the past. The others return bringing food, wine, and fuel, but it is too late. Mimi falls asleep, then dies, and the curtain falls. The principal musical numbers are: Act I: "Mi chiamano Mimi," Rudolphe, ten., and Mimi, sop.; "O soave fanciulla," Rudolphe; Act II: waltz song, Musette, sop.; Act. III: "Addio, senza rancore," Mimi and Rudolphe; Act. IV: "Sono andati? Fingero di dormire," Mimi and Rudolphe.

Bohemian Girl. Michael William Balfe's three-act opera to book by Bunn, adapted from Fanny Ellsler's ballet "The Gipsy," was produced at Drury Lane Theatre, London, Nov. 27, 1843, and speedily became one of the most popular operas in English. As "La Bohémienne," with alterations and additions, the work was favourably received at the Théâtre Lyrique, Paris, and there are likewise Italian and German versions. Thaddeus, a noble Polish exile, joins a band of gipsies and saves the life of Arline, the little daughter of Count Arnheim, Governor of Presburg. Refusing to drink the Emperor's health, Thaddeus is in danger of arrest. Devilshoof, the gipsy captain, interferes, saves Thaddeus, but is himself arrested. Later he escapes, taking Arline with him, and the gipsy band disappears. The band returns 12 years later. Arnheim still mourns his daughter, whom he has given up as dead, but consoles himself in the society of his nephew, Florestein, who falls into the hands of the gipsies. Arline and Thaddeus love each other, but Arline has a rival in the queen of the gipsies, who resolves to rid herself of the girl. She gives Arline a medallion stolen from Florestein, which that young rake recognizes when he meets her at a fair, and vainly tries to make love to her. He causes Arline's arrest, but when she is brought before Arnheim, the Count notes a scar upon her arm, and soon learns that she is his daughter. Despite the alteration of her fortunes, Arline loves Thaddeus, who manages to enter the house with Devilshoof's aid, but his presence is revealed by the vengeful gipsy queen, and Thaddeus is ordered to leave the house. Arline tells her father how she loves him, and when Thaddeus proclaims his noble birth and deeds in battle, Arnheim yields. At the instigation of the gipsy queen, one of the band fires at Thaddeus, but Devilshoof deflects his aim, and the bullet kills the gipsy queen. The musical numbers are: Act I: "A Soldier's Life," Arnheim, bar.; "'T is sad to leave your Fatherland," Thaddeus, ten.; "In the Gipsies' Life you may Read," Devilshoof, buffo and chorus; and the finale, "Thou Who in Might supreme"; Act II: "Silence, Silence, the Lady Moon," chorus; "I dreamt I dwelt in Marble Halls," Arline, sop.; "The Secret of her Birth," Arline and Thaddeus; Act III: "From the Hills and Valleys," quartet; "The Heart bowed down," Arnheim; "Praised be the Will of Heaven," chorus; Act IV: "When other Lips and other Hearts," and "When the Fair Land of Poland," Thaddeus.

Bohemian String Quartet founded in 1891 by Karel Hoffmann, first violin; Josef Suk, second violin; Oskar Nedbal, viola; Otto Berger, 'cellist; took its name from the fact that all the players had been educated in the excellent conservatory at Prague, Bohemia; and in aims and possibly in virtuosity corresponded with the American Kneisel Quartet. **Hoffmann**, who studied seven years at the Prague conservatory, was born Dec. 12, 1872. **Suk** composed an overture to "The Winter's Tale," a string quartet in A minor, etc., studied composition under Dvořák at Prague as well as violin. B. Jan. 4, 1874; m. daughter of Dvořák. **Nedbal** composed a sonata for violin and piano; conducted Czech orchestras in Prague and London; studied composition with Dvořák. B. Tavor, Mar. 25, 1874. **Berger** was compelled to retire by ill health, 1897 (b. 1873), and his place was taken by **Hanus Wihan**, a 'cellist

who had been a member of Ludwig II's quartet at Munich, and had supervised the studies of the members of the quartet in chamber music while director at the Prague conservatory. B. Politz, June, 1855.

Bohlmann (Theodore H. F.) composed; taught piano, 1890, Cincinnati Conservatory of Music; became professor of piano, Stern Conservatory, Berlin; returned to Cincinnati, 1908; pupil of Stade, Barth, Klindworth, Tiersch, d'Albert, and Moszkowski; debut, Berlin, 1885. B. Osterwieck am Harz, June 23, 1865.

Böhm (Carl) composed songs; played piano; pupil of Löschhorn, Reissman, and Geyer. B. Berlin, Sept. 11, 1844.

Böhm (Georg) composed church music, played organ at Hamburg and Lüneberg. B. Goldbach near Gotha, 1661.

Bohrer (Caspar) played trumpet and doublebass. B. Mannheim, 1744; d. Munich, Nov. 14, 1809. His sons, **Anton** and **Max**, played violin and 'cello, joined royal orchestra in Berlin, 1823. Anton went to Paris, became concertmeister at Hanover, 1834. B. 1783; d. 1852. Max became concertmeister at Stuttgart. B. 1785; d. Feb. 28, 1867. The brothers married two sisters of Ferdinand David and Mme. Dulcken. **Sophie** was talented pianist. B. 1829; daughter of Anton; d. St. Petersburg, 1849.

Boieldieu (Adrien Louis Victor) composed a mass and comic opera, performed at the Boieldieu centennary, Rouen, 1875, and some comic operas successfully presented at the Opéra Comique. B. Nov. 3, 1815; son of FRANÇOIS ADRIEN and Phillis.

Boieldieu (François Adrien) composed "La DAME BLANCHE," which ranks with the most popular if not as the most popular of French comic operas, the "Calife de Bagdad," and other works which have been crowded out of modern repertoire. His father was secretary to the Archbishop of Rouen and his mother a milliner, but during the Revolution the elder Boieldieu obtained a divorce, remarried, and the boy took up his residence with his music master, Broche, organist of the cathedral, who was a drunkard, and abused him so that the lad ran away to Paris. His family brought him back, and Broche continued to give him the only instruction he received until he had won his first operatic success. "La fille coupable," an opera for which his father wrote the libretto, made some reputation for the young man when performed at Rouen, 1793, and encouraged him to go to Paris again. Two years later "Rosalie et Myrza" was performed at Rouen with indifferent success, and at this time he gladly sold songs to Cochet, the Paris publisher, at 12 francs each. "Deux lettres," his first opera, performed in Paris, 1796, was followed by the "Famille Suisse," which ran for a month at the Théâtre Feydeau. "Zoraïme et Zulnare," "La dot de Suzette," "Beniowski," and a number of instrumental pieces brought the composer sufficient reputation to win him a professorship of piano at the Conservatoire in 1800, and in that year his first great success, the "Calife de Bagdad," was performed. A period of study under Cherubini followed, and then came the once popular "Ma tante Aurore." Boieldieu had married the dancer Clotilde Mafleuroy in 1802, and, according to the gossip of the time, was most unhappy in his domestic relations. This may account for his acceptance of the post of conductor at the St. Petersburg Opera when his career in Paris seemed most promising. During eight years spent in the service of the Russian Emperor he composed only a few unimportant comic operas and vaudevilles. In 1811 he returned to Paris, produced "Jean de Paris" in 1812, which is rated with his best work. collaborated with other composers and taught composition at the Conservatoire, he produced nothing of note. "La Dame Blanche" was the culminating point in his career. His next work, "Les deux nuits," was a failure, and the remainder of his life, brightened it is true by his marriage with the singer Phillis, 1827, was saddened by financial difficulties, although a pension which he had lost by the expulsion

of Charles X was eventually restored by Louis Philippe. B. Dec. 16, 1775, Rouen; d. Jarcy, near Paris, Oct. 8, 1834.

Boisdeffre, de (René) composed symphony in A; "Messe Solennelle"; piano music, won the Chartier prize for chamber music, 1883. B. Vesoul, France, April 3, 1838; add. Paris.

Boito (Arrigo) composed the operas "MEFISTOFELE," "Nerone," "Ero e Leandro," and wrote the libretti for Ponchielli's "Gioconda," Verdi's "Otello" and "Falstaff"; aided in the musical reforms which made possible the works of the "modern Italian school"; distinguished himself as poet, essayist, novelist. Son of an Italian painter and the Polish countess, Josephine Radolinski, his studies were directed first by Camillo Boito, his elder brother, and he became a pupil at the Milan Conservatory at the age of 14. He learned to write in Italian and French, and displayed so thorough an acquaintance with the classics as to attract the attention of Victor Hugo, who wrote him a complimentary note. "Il 4 di Giugno," a cantata, was composed for the closing competition of the Milan Conservatory, and the cantata "Le Sorelle d'Italia," composed in collaboration with Franco Faccio to Boito's poem, was rewarded by an allowance from the Government to enable the two composers to study two years in Paris. "Faust" had been suggested to him as a suitable theme for opera, by his brother Camillo, and during his sojourn in Paris and an incidental visit to Germany, Boito was at work on his "Mefistofele." This opera was produced at Milan, Mar. 5, 1868. Gounod's "Faust" had already been heard, and the controversy over the respective merits of these operas developed into a riot, several duels followed, and the police were obliged to order the withdrawal of "Mefistofele." A revision of "Mefistofele," presented at Bologna in 1875, has since been performed in many parts of the world. "Ero e Leandro" was not to Boito's satisfaction, and he authorized the two musical settings by Bottesini and by Mancinelli, of which the latter has been the more successful. "Nerone" and "Orestiade" are still unknown, but are assumed to embody the composer's best work. Besides his poems, novels, libretti, and essays, Boito translated the text of works by Beethoven, Wagner, and Schumann. He became inspector general of technical instruction at the Conservatory, 1892; Commander of the Crown of Italy; and Chevalier of the Legion of Honor; add. Milan.

Bolero. *Sp.* Lively dance in triple time, accompanied by singing and castanets.

Bolla (Signorina) sang opera buffa, 1794–1802, in London and Paris.

Bologna was the seat of the first Italian school of music, founded by Pope Nicholas V, 1482; later, of many academies for the promotion of the arts and sciences, including music; and of an important Philharmonic Society, and of recent years has become a musical centre second only to Milan itself.

Bolt (John) played the virginals at Elizabeth's court; was persecuted because of his religion; became organist at St. Monica's, Louvain, 1594, and entered the Church. B. 1564; d. Louvain, Aug. 3, 1640.

Bombarde. *Fr.* Reed organ stop generally in the pedal register.

Bombardon. The bass tuba or Saxhorn; lowest of brass valved instruments, usually set in F or E flat and ranging from F′ or E′ flat to e′ or d′ flat. Bombardons set a fifth lower, in C or B flat, are properly styled contrabass. The name Bombardon, Bombard, Bass-Pommer or Brummer was originally given deep-pitched instruments of the clarinet, oboe, or bassoon types, then transferred to a bass reed organ stop.

Bombyx. *Gr.* Flute or reed instrument.

Bomtempo (João Domingos) composed church music, an opera, and wrote "Methode de Piano," London, 1816; taught Portuguese royal family; Knight of the Order of Christ. B. Lisbon, 1775; d. Aug. 13, 1842.

Bonawitz (John H.) conducted New York "Popular Symphony Con-

own called "Symphony Hall," which contains a large auditorium with admirable acoustic qualities, the library, dressing rooms, offices, and all that is needful for the complete convenience of audience and performers. Very early in its history the orchestra gave concerts in other cities than Boston, and in 1908 from four to 16 concerts annually were given in New York, Brooklyn, Philadelphia, Baltimore, Washington, in addition to the regular home series, and a supplementary Boston course of "popular" concerts. The first conductor was Georg HENSCHEL. From 1884 to 1889 the conductor was Wilhelm GERICKE. Arthur NIKISCH held the baton for the next four years, until 1893, during which the ensemble of the orchestra reached its highest point of perfection. Mr. Nikisch established the reputation of the strings as the finest in the world, and managed to obtain perfect attack without wholly obliterating the individuality of the musicians. On the expiration of his contract, Mr. Nikisch returned to Europe, and the next conductor was Emil PAUR, who served until 1898. Mr. Gericke again became conductor, retiring in 1905. His successor was Dr. Karl MUCK, who was temporarily released from his duties at the Berlin Opera House in order that he might go to America. The first concertmeister was Bernard LISTERMANN. Franz KNEISEL, who had been concertmeister for 14 years, withdrew from the orchestra in the last year of Mr. Gericke's second administration in order to devote himself exclusively to chamber music, the members of his quartet following his example. His successors were Arbos, and then Willy HESS. Members of the orchestra were retained under contract by the year at salaries which enabled them to devote their whole time to the rehearsals and concerts of the orchestra. The annual series of Boston Symphony orchestra concerts are a feature in the musical life, not only of Boston, but of the chief cities of the Atlantic seaboard. Dr. Muck was compelled to resume his duties in Berlin at the close of the season of 1907–8, and August Max Fiedler, of Hamburg, was engaged as his successor. **Handel and Haydn Society**, organized Mar. 30, 1815, was the oldest musical society in America with the exception of that at Stoughton, Mass., which dated back to Nov. 7, 1786. Gottlieb Graupner, Thomas Smith Webb, and Asa Peabody issued the call which resulted in the formation of the Handel and Haydn Society, and the original officers were Thomas Smith Webb, president; Amasa Winchester, vice-president; Matthew S. Parker, secretary; Nathaniel S. Tucker, treasurer. The only musical society in Boston at the time was the Philharmonic Society, devoted wholly to orchestral music; the Massachusetts Musical Society, formed in 1807, having disbanded. Hymn tunes were sung at first, but "The Creation" and "Messiah" were put in rehearsal, and excerpts from these oratorios were the chief attraction at the first concert given Christmas night in Stone Chapel. The audience numbered 1,000. There were less than a dozen pieces in the orchestra, the chorus number about 100, but an organ helped swell the sound, and the good people of Boston were delighted. The following year the society was chartered, and in 1818 was strong enough to present the "Messiah" in full. The number of concerts varied with the years from one to 23. The enterprise of the management made known many important works for the first time at these concerts, and the best singers were habitually engaged for solo parts. The Society took part in the Peace Jubilees in Boston and New York, 1869 and 1872, and for a time triennial festivals were given. Charles E. Horn was the first director. Carl ZERRAHN served in that capacity, 1854–98, succeeding Carl BERGMANN. After Mr. Zerrahn, the directors in order of appointment were: L. Reinhold Herman, Dr. Lang, Emil MOLLENHAUER. **Apollo Club** gave private subscription concerts devoted to works for male chorus. Organized July, 1871, incorporated two years later, the director from 1871 to 1902 was B. J.

Lang, who was then succeeded by Emil Mollenhauer. **Choral Art Society** consisted of 45 professional singers directed by Wallace Goodrich, and devoted to early church music, madrigals and glees. The organization was formed in 1901 and was supported by subscriptions. **Cecilia** was intended to present mixed choral works at the concerts of the HARVARD MUSICAL ASSOCIATION. Organized 1874, its separate existence under direction of B. J. Lang dated from 1876. Boston is also the seat of the NEW ENGLAND CONSERVATORY OF MUSIC. The **Opera House** was opened in 1909.

Bote und Bock established music publishing house in Berlin, 1838.

Bötel (Heinrich) sang ten., Hamburg. B. Hamburg, 1858.

Bott (Jean Joseph) composed two operas, played violin; chapelmaster at Cassel. B. Cassel, Mar. 9, 1826; d. New York, April 30, 1895.

Bottesini (Giovanni) composed operas, "Christophe Colombe," produced at Havana, 1847; "Ero e Leandro," Turin, 1879; "Ali Baba," London, 1871; the oratorio "Garden of Olivet" for the Norwich Festival of 1887; known as the greatest of all double-bass soloists; conducted Italian opera at Paris, Palermo, Barcelona, and Cairo. B. Crema, Lombardy, Dec. 24, 1822; d. Parma, July 7, 1889.

Bottomley (Joseph) played violin concerto in public at seven, became church organist; wrote on music and composed. B. Halifax, Eng., 1786.

Bouché Fermée. *Fr.* "With closed mouth." Humming.

Boucher (Alexandre Jean) played violin with remarkable skill, though given to trickery; debut before the French court at six; m. harpist and toured Europe. B. Paris, April 11, 1778; d. Dec. 29, 1861.

Bouffe. *Fr.* Buffoon.

Bouhy (Jacques) sang bar. Paris and London; director New York Conservatory, 1885–89; composed songs and taught in Paris. B. 1848, Peppinster, Belgium; add. Paris.

Boulanger (Henri Alexandré Ernst) composed operas; won Prix de Rome, 1835; taught Paris Conservatoire, 1871; Chevalier of the Legion of Honor. B. Paris, 1815; son of MARIE JULIE.

Boulanger (Mme. Marie Julie) sang soubrette rôles Opéra Comique, Paris; debut 1811; retired 1845. B. 1786; d. 1850.

Boulou. African harp.

Bourdon. *Fr.* Drone bass like that of hurdy-gurdy or bagpipe; a 16-ft. tone organ stop, found on both manual and pedal.

Bourgault-Ducoudray (Louis Albert) composed operas; collected and wrote on Greek and Oriental music; won Prix de Rome, 1862, having studied under Ambroise Thomas; founded choral society in Paris, 1869. B. Nantes, Feb. 2, 1840; add. Paris.

Bourgeois (Louis) taught music in Geneva during Calvin's rule, and probably edited the Genevan Psalter; proposed a solfeggio system in his "Le Droict chemin de music," Geneva, 1550.

Bourgeois (Louis Thomas) composed 16 operas, many cantatas; counter-tenor at Paris Grand Opera, 1708. B. Fontaine l'Évêque, Oct. 24, 1676; d. Paris, 1750.

Bourges (Jean Maurice) composed the opera "Sultana," Paris Opéra Comique, 1846; wrote music criticism. B. Bordeaux, Dec. 2, 1812; d. 1881.

Bourges, de (Clementine) composed vocal music; died of grief Sept. 30, 1561, her husband having been killed in battle.

Bourrée. *Fr.* Dance in common time popular with peasants of Brittany, originated either in Auvergne or Biscay; gave name to suite movement.

Bousquet (Georges) composed the opera "Tabarin," masses; conducted; wrote criticism. B. Perpignan, Mar. 12, 1818; won prix de Rome, 1838; d. 1854.

Bow is the instrument employed to set in vibration the strings of the viols, so called from the resemblance it bore the weapon of that name. The modern bow, devised by François Tourte, 1745–1835, consists of a wand of Brazil lancewood, or snakewood, to which a slight outward curve is

given by the application of heat. It is about 29 inches long. At one end is the head, to which a strand of about 120 horse hairs is affixed, and at the opposite end is the nut to which the other end of the strand is secured in such a manner that it can be tightened or loosened with a screw. When ready for use the wand or bow stick now curves slightly toward the hair instead of arching away from it. Such a bow as that described is used in playing the violin and viola. Bows for the 'cello and double-bass are shorter and heavier in construction.

Bow Hand. Usually the right hand.

Bowing regulates the quality and intensity of sound on all viol instruments except as to pitch, which is altered by stopping the strings on the finger-board, usually with the left hand. The importance of correct bowing, which can hardly be overestimated, is discussed in Tartini's "Art of Bowing," and in Baillot's "Art du Violon." Up bow, down bow, staccato or saltato bow, are now usually indicated by signs in NOTATION, and the uniform bowing which should be in evidence at orchestral concerts is designed to bring about the best results of which the instruments are capable as to tone and phrasing. Passages for viols where the strings are to be plucked guitar fashion instead of bowed are marked Pizzicato, and when the bow is to be resumed Arco, "bow." It sometimes happens that passages are to be tapped with the bowstick, and these are marked Sul or Col Legno.

Bowman (Edward Morris) played organ and conducted Temple Choir, Brooklyn; Calvary Baptist Church, New York, 1906–9; helped found American College of Musicians; pupil of Bridge, Macfarren, Turpin, Guilmant; taught Vassar College, 1891–95; conducted Newark Harmonic Society and Cecilian Choir. B. Barnard, Vt., July 18, 1848; add. New York.

Bowman (Henry) composed vocal music published at Oxford, 1678.

Boyau. *Fr.* Catgut strings.

Boyce (Dr. William) composed music for Dryden's "Secular Masque," symphonies, vocal and instrumental music and collected "Cathedral Music," London, 1760-78; played organ in English churches and conducted. B. London, Feb. 7, 1710; d. Feb. 7, 1779.

B. Quadratum or Quadrum. *L.* "Square B." B natural.

B. Quarre. *Fr.* B natural.

Brabançonne composed by the singer François van Campenhout, to a poem by the actor Jenneval, and first sung during the Belgian Revolution of 1830, has since become the national air.

Brace couples two or more staves of music; leather slides for tightening or loosening a drum-head.

Bradbury (William Batchelder) manufactured pianos; taught, conducted; edited music publication. B. York, Me., 1816; d. Montclair, N. J., 1868.

Brade (William) composed dance music published in Hamburg, Antwerp, Berlin, and Lübeck; chapelmaster at German courts, 1594–1622. B. Eng.

Braham (John) sang ten. rôles in Italy and England, having range of three octaves; often composed music for his own rôles; built St. James Theatre, London; made unsuccessful American tour, 1840. B. London, 1774; d. Feb. 17, 1856.

Brahms (Johannes) gave new life to the symphonic form which had been evolved by Haydn, enlarged by Beethoven, and of which he was the last great master; composed songs of exquisite loveliness, chamber music which is the delight of musicians as well as their audiences, and for solo piano, on which he was a virtuoso in early life, but with so little regard for mere display as to justify his neglect by the average concert pianist. Conscious of his ignorance of dramatic technique, Brahms never attempted opera. To him Bach and Beethoven were the world's greatest tone poets, and while called revolutionary, he adhered through life to classic forms as exemplified in their works. His taste was sufficiently catholic to permit of his knowing and admiring Wagner's scores. But from the controversy first aroused when Schumann hailed him as Beethoven's suc-

cessor; when Liszt was ready to recognize in him an apostle of the music of the future; when Europe was divided between romanticists and classicists, each eager to welcome him to their camp; he maintained the even tenor of his way, content to work as best he might, and with little regard for the opinion of his contemporaries. Thus his life was singularly uneventful. Johann Jacob Brahms, 1806–72, destined by his father to succeed him in business as an innkeeper, ran away from home to devote himself to music, and was finally permitted to have his way. Eventually he became double-bass player in the Hamburg Theatre, married Johanna Henrika Christiane Nissen, and became the father of three children, of whom the composer Johannes was the second. Doubtless young Johannes received his first instruction in music from his father; then he became a pupil of O. Cossel, who recommended him to his own master, Marxsen, when he reached the age of 10. At 15 he made his first public appearance in concert, and at 16 gave a concert himself, at which he played Beethoven's "Waldstein" sonata. In 1853 he toured northern Germany in company with Remenyi the violinist. Introduced to Dr. Joachim by Remenyi, and by him to Schumann and Liszt, he was favourably received by both. Schumann not only printed an enthusiastic appreciation of Brahms in the "Neue Zeitschrift für Musik," but wrote a letter in his behalf to Dr. Härtel, the publisher. Ignoring the war of words which Schumann aroused, Brahms became court director of music to the Prince of Lippe-Detmold, 1854, where he remained four years. In 1859 he played his own D minor concerto, Op. 15, at a Gewandhaus concert, where it was immediately condemned as a departure from classic models and for lack of display passages, although it was well received afterwards when played by Clara Schumann. In 1862 Brahms settled in Vienna, where he accepted the post of conductor at the Singakademie, but relinquished it at the end of a year. His only other official appointment was that of conductor to the Gesellschaft der Musikfreunde, which he held from 1872 to 1875. Occasional concert tours with Dr. Joachim, visits to the German watering places in company with Mme. Schumann, were the only interruptions to an orderly and methodical life which ended peacefully, due indirectly to a severe chill with which he was attacked at Mme. Schumann's funeral. B. Hamburg, May 7, 1833; d. Vienna, April 3, 1897. In the catalogue of Brahms' works will be found: Symphony No. 1, C minor; Symphony No. 2, in D; Symphony No. 3, in F; Symphony No. 4, in E minor; Sonatas for Piano in C, Op. 1; in F minor, Op. 5; Concertos for piano with orchestra: in D, Op. 15; in B minor, Op. 83; Sonatas for 'cello and piano in E minor, Op. 38; in F, Op. 99; Trios for Piano and Strings: in B, Op. 8; in E flat, Op. 40 (viola or 'cello may be replaced by horn); in C, Op. 87; in C minor, Op. 101; in A minor (viola may be replaced by clarinet), Op. 114; quartets for strings, C minor and A minor, Op. 51; in C minor, No. 3, Op. 60 (Piano); in B minor, Op. 67; Quintets for Strings in F, Op. 88; in G, Op. 111; in D (for clarinet or viola), Op. 115; Sonatas for Violin and Piano in A, Op. 100; in D minor, Op. 108; For Solo Piano: 28 Variations on a theme of Paganini, Op. 35; Two Rhapsodies, Op. 79; For Orchestra: Serenade in D, Op. 11; Serenade in A, Op. 16; Academic Festival Overture, Op. 80; Variations on a theme of Haydn's, Op. 56a; For chorus, etc.: "Rinaldo," cantata to text by Goethe, tenor solo, male chorus and orchestra, Op. 50; "Rhapsodie," from Goethe's "Harzreise," alto solo, male chorus, and orchestra, Op. 53; "Schichsalslied," chorus and orchestra, Op. 54; "Triumphlied," chorus and orchestra, Op. 55; "Gesang der Parzen," chorus and orchestra, Op. 89; "Fest und Gedenke sprüche," eight part chorus a capella, Op. 109; 11 part Choral-Vorspiele for organ, Op. 122 (posth.); "Ave Maria," female voices, orchestra and organ, Op. 12; "Funeral Hymn" for chorus and wind, Op. 13; Seven Marienlieder for mixed choir, Op. 22;

Two Motets for five voices a capella, Op. 29; German Requiem, soli chorus and orchestra, Op. 45 (to the memory of his mother); numerous groups of songs, including volkslieder and volkskinderlieder. See biography by Dr. Herman Deiters, trans. Rosa Newmarch, 1898; "Recollections of Johannes Brahms" by Albert Dietrich and J. V. Widmann, trans. Dora E. Hecht, 1899, etc.

Brambilla (Marietta) sang con.; debut London, 1827; taught and wrote on singing; pupil Milan Conservatory. B. Milan about 1807; d. Nov. 6, 1875. Four sisters were singers, of whom Teresa created the rôle of Gilda in "Rigoletto."

Brandes (Emma) played piano in concert, retiring on her marriage with Prof. Engelmann of Utrecht. B. Jan. 20, 1854, Schwerin; debut at Schwerin, 1866.

Brandl (Johann) composed the opera "Hermann"; monodrama "Hero"; chamber music. B. Rohr, near Ratisbon, Nov. 14, 1760; d. Carlsruhe, May 26, 1837.

Brandt (Marianne) sang both sop. and mez. sop. rôles; debut at Gratz, 1867; New York, 1886–90; retired to Vienna and taught. B. Vienna, Sept. 12, 1842, real name Marie Bischof; add. Vienna.

Branle or **Bransle.** *Fr.* Ancient round dance in common time, known in England as the "Brawl."

Brassart or **Brasart (Johannes)** composed, sang in papal choir; priest in Liège, 15th century.

Brass Band. Small military band adapted for cavalry.

Brassin (Louis) played and taught piano in Berlin, Brussels, St. Petersburg; composed operettas. B. Aix-la-Chapelle, June 24, 1840; d. May 17, 1884. **Leopold** played piano in concert at five; pupil of his brother LOUIS. B. Strasburg, 1843; d. 1890, Constantinople. **Gerhard** played violin, taught; brother of LOUIS. B. 1844; add. St. Petersburg and Constantinople.

Bratsche. *Ger.* Viola.

Brava or **Bravo.** *It.* "Bravely done." Cried in applause. "Bravi" is the plural.

Bravura. *It.* Dash, bravery; **Aria di,** one calculated to test the singer's courage by its difficulty.

Break marks the alteration in higher voice registers from chest tones or voce di petto, to head tones or voce di testa, but in well cultivated voices is not noticeable.

Breast. In obsolete English, the voice.

Breit. *Ger.* Broadly.

Breitkopf & Härtel published a complete edition of Beethoven, of Bach, and other great masters, and so much music in all that their catalogue fills 1200 pages. The house had its beginning in Leipsic, 1719, when **Bernhardt Christoph** Breitkopf, who came of a mining family in the Hartz, set up a printing press from which he issued a Hebrew Bible, and other works. He died Mar. 26, 1777, aged 83, but had previously turned the business over to his son, **Johann Gottlob Immanuel,** who, in 1750, introduced movable type for printing music, and revolutionized the trade. The publication of an opera in full score, composed by Princess Amalia of Saxony, 1756, established the reputation of the house as music publishers, and editions of the works of C. P. E. Bach, Graun, Hiller, and Leopold Mozart confirmed it. B. 1719; d. 1794. **Bernhard Theodor,** his eldest son, had established himself in St. Petersburg, and his second son and successor, **Christoph Gottlob,** after carrying on the business for a year, turned it over to G. C. HÄRTEL, the firm becoming Breitkopf & Härtel, 1795. B. 1750; d. 1800, last of the Breitkopf family. **Gottfried Christoph Härtel** not only enlarged the music publishing business, but added a piano factory. Besides the usual processes in use in his time, Härtel employed pewter plates for engraving music, and lithography, aided by the inventor Sennefelder. B. Schneeburg, 1763; d. July 25, 1827. For the next 8 years his nephew **Florenz Härtel** conducted the business, giving way to **Hermann** and **Raymund,** sons of GOTTFRIED CHRISTOPH. Their catalogue numbered more than 14,000 works by 1874. HERMANN died 1875, aged 72, and in

1880, Raymund retired, leaving the business in the hands of **Wilhelm Volkmann**, b. 1837, and **Dr. Georg Oscar Immanuel von Hase**, b. Sept. 15, 1846; grandsons of GOTTFRIED CHRISTOPH. **Dr. Ludwig F. Volkmann**, who replaced WILHELM, 1904, and Dr. von Hase were the heads of the house in 1908.

Brema (Marie) sang mez. sop. and later higher rôles in opera; debut in London as Lola in "Cavalleria Rusticana," 1891, the Brünnhildes, 1902. B. Liverpool, Eng., Feb. 28, 1856, of American mother and German father, their name being Fehrman; m. Arthur Braun, 1874.

Bremner (Robert) wrote "The Rudiments of Music," 1756; published music in Edinburgh and London. D. 1789, when his stock and plates were purchased by John Preston.

Brendel (Dr. Karl Franz) became proprietor of Schumann's "Neue Zeitschrift für Musik" in 1844, through which he supported the art theories of Schumann, Wagner, and Liszt; lectured, wrote criticism; edited other musical publications. B. Nov. 26, 1811; d. Nov. 25, 1868.

Brenet (Michel) wrote on musical history, biography, and criticism. B. Lunéville, April 12, 1858; add. Paris.

Brenner, Ritter von (Ludwig) composed symphonic poems, masses, conducted Berlin Symphony Orchestra, 1897. B. Leipsic, 1833; pupil conservatory; d. 1902.

Brent (Charlotte) sang sop. Debut at Drury Lane in "Eliza," the opera of her teacher, Dr. Arne; m. Thomas Pinto, violinist; retired 1784. B. London; d. April 10, 1802.

Breuning, von (Hélène) gave Beethoven the only refining home influence he ever knew; was the mother of the Stephen Breuning who was Beethoven's closest friend through life, despite their quarrels; of Eleonore Brigitta, one of Beethoven's earliest pupils, and the wife of his biographer Wegeler, and of Lorenz and Christoph, the former likewise Beethoven's pupil, and both his friends. Daughter of the Hofrath von Kerich, she married Emmanuel Joseph von Breuning, who was in the service of the Electoral court of Bonn. He was killed in a fire, 1777, when his wife was 28. A woman of refinement, common sense, and of irreproachable character, she devoted herself to her young family, to which Beethoven became music master in his 18th year.

Breval (Lucienne) sang sop. at Paris Opera, Covent Garden, New York, 1900; debut, Paris, 1892; created "Brünnhilde" in French. B. France about 1870; add. Paris.

Breve. *It.* A note twice the length of a semibreve, formerly the unit of mensuration, but now becoming obsolete, as its duration exceeds that of the longest measure now used. In mediæval church music it was really what its name signifies, "short," for it was half the length of the Longa, then used as the unit of measure. The direction Alla Breve now means that a piece must be played twice as fast as if simply marked common time.

Bréville, de (Pierre Onfroy) composed overtures to "Princesse Maleine" and "Les Sept Princesses"; helped complete the "Ghiselle" of César Franck, whose pupil he was. B. Barle-Duc, 1861; add. Paris.

Brewer (Alfred Herbert) composed "Dedication Ode," Worcester Festival, 1902; "Emmaus," Gloucester Festival, 1901; conducted Gloucester Music Festival, 1898–1901; organist Gloucester Cathedral. B. Gloucester, Eng., June 21, 1865; add. Gloucester.

Brewer (John Hyatt) composed church music, cantatas, and male choruses; played organ Lafayette Ave. Pres. Church, Brooklyn; conducted Brooklyn Apollo Club in succession to Dudley Buck, whose pupil he was. B. Brooklyn, 1856; add. Brooklyn.

Brewer (Thomas) composed rounds and glees, and for viol, on which he played. B. London, 1611.

Briard (Étienne) engraved music at Avignon, 1530, and probably was first to discard ligatures and to use round for square notes, although these inventions have also been claimed for Granion.

Bride of the Song. Jules Bene-

dict's one-act operetta to book by Henry Farnie was produced Dec. 3, 1864, at Covent Garden, London.

Brides of Venice. Jules Benedict's two-act grand opera was produced April 22, 1844, at Covent Garden, London.

Bridge transfers the vibrations of the strings to the resonance box, and is of the utmost importance in instruments of the viol family, since its material, shape, and location affect the tone. The bridge raises the strings above the belly so they may be acted on by the bow, and likewise determines the upper end of the vibrating portion of the strings. The wooden bridge of the viols assumed its present form in the time of the Amatis. The bridge of instruments of the guitar, lute, and piano families merely determines the length of the vibrating portion of the strings, thus fixing their pitch.

Bridge (Sir John Frederick) composed the services and anthems for Queen Victoria's Jubilee and the coronation of King Edward VII, the "Ballad of Camperdown" and "The Flag of England," to words by Kipling; the oratorio "Mount Moriah" for the degree Doctor of Music; the overture "Morte d'Arthur"; organ sonata in D, hymns; wrote "Samuel Pepys, Lover of Musique," primers on theory; knighted by Victoria, 1897; organist Westminster Abbey, etc. B. Oldbury, near Birmingham, Eng., Dec. 5, 1844; add. London. **Dr. Joseph Cox** revived the Chester Musical Festivals, 1879; founded and conducted Chester Musical Society; composed oratorio "Daniel," for his doctor's degree, Symphony in F, "Resurgam," 1897; "Requiem Mass," 1900; organist Chester Cathedral. B. Rochester, Aug. 16, 1853; younger brother SIR JOHN FREDERICK; add. Chester.

Bridge or Bridges (Richard) built organs in England, 18th century.

Bridgetower (George A. P.) played the "Kreutzer" sonata with Beethoven at an Augarten concert, violinist at the Haydn-Salomon concerts in London. B. Biala, Poland, 1779, mulatto; d. England, about 1850.

Briegel (Wolfgang Karl) composed church music; chapelmaster to Duke of Saxe-Gotha and Landgrave of Darmstadt. B. Nuremberg, May 21, 1626; d. Darmstadt, Nov. 19, 1712.

Brighenti or **Brighetti (Mme. Maria)** created Rosina in Rossini's "Barber of Seville," Rome, 1816; debut Bologna, 1814; retired 1836; wrote memoirs of Rossini. B. Bologna, 1792.

Brillante. *It.* Brilliant.

Brillenbässe. *Ger.* "Spectacle bass." Drum music.

Brind (Richard) played organ from 1707 to 1717, St. Paul's Cathedral, London.

Brindisi. *It.* Drinking song.

Brinsmead (John) founded London piano house, 1836; Chevalier of the Legion of Honor. B. Oct. 13, 1814; d. Feb. 17, 1908. The business passed into the hands of a company, 1900, in which his sons John and Edgar were directors. **Edgar** wrote a "History of the Pianoforte"; d. Nov. 28, 1908.

Brio, con. *It.* Spiritedly, forcefully.

Brioso. *It.* Joyfully, forcibly.

Brisé. *Fr.* "Broken"; of chords or arpeggios.

Brisk. Lively or vivace.

Bristol Madrigal Society was founded in 1837 in consequence of interest aroused by Prof. Edward Taylor's lecture on madrigals, and gave excellent subscription concerts under the direction of J. D. Corfe, organist of Bristol Cathedral to 1864; since then under direction of Daniel Rootham.

Bristol Music Festivals were founded 1873 and were held triennially until 1888 and yearly thereafter. Important choral works always including the Messiah were sung at each festival, under the direction of Alfred Stone, 1873–76; D. W. Rootham, 1879–96; and George Riseley, 1902.

Bristow (G. F.) composed, conducted Harmonic Society and Mendelssohn Union and played organ in New York churches. B. Brooklyn, Dec. 19, 1825; son of W. R., violinist and conductor; d. New York, Dec. 13, 1898.

British Concerts were given in 1823 on the close of the VOCAL CONCERTS, for the encouragement of Brit-

ish composers, but failed through lack of support.

British Orchestral Society gave concerts in London 1872–75 under George Mount.

Brito, de (Estéban) composed and directed music in Badajos and Malaga Cathedrals; Portugal, 17th century.

Britton (Thomas) became famous as the "Musical Small Coal Man," because of the concerts given over his London shop by a club which included Handel, Dr. Pepusch, John Banister, and others, 1678–1714; was an authority on old books, occult sciences, and despite his humble trade, the intimate of many noblemen of the time.

Broadwood & Sons manufacture pianos in London. The business was founded in 1728 by Burkard Tschudi or Shudi, a Swiss harpsichord maker, whose daughter m. **John Broadwood**, who became sole proprietor, 1782, afterwards taking his sons **James Shudi** and **Thomas** into the firm. His son James, his grandson **Henry Fowler**, and his great grandson **Henry John Tschudi Broadwood**, the latter patentee of the "Barless" grand, have all been connected with the firm.

Brockway (Howard A.) composed symphony in D, ballad and scherzo for orchestra; played piano and taught in New York. B. Brooklyn, Nov. 22, 1870; pupil of Barth and Boise; add. Baltimore.

Brod (Henri) improved and played oboe in Paris; studied and taught in Conservatoire. B. Paris, Aug. 4, 1801; d. April 6, 1839.

Brode (Max) conducted symphony concerts; played violin and taught in Königsberg; pupil Leipsic Conservatory and Berlin Hochschule. B. Berlin, Feb. 25, 1850.

Broderies. *Fr.* Ornaments.

Broderip (William) composed the anthem "God is our Hope and Strength"; organist Wells Cathedral. B. 1683; d. 1726. **John** composed church music; organist Wells Cathedral. Believed to have been the son of WILLIAM. **Robert** composed for voice and harpsichord. Probably son of WILLIAM; d. Bristol, May 14, 1808.

Broderip & Wilkinson published music in London, 1798–1811, when Thomas Preston purchased the firm's assets.

Brodsky (Adolph) played violin; conducted in Manchester in succession to Sir Charles Halle, became principal of the Royal College of Music there, 1895; pupil of Hellmesberger and Vienna Conservatory; conducted at Kiev, 1879–81; concertmeister Damrosch Symphony Orchestra, New York, 1890–94. B. Taganrog, Russia, Mar. 21, 1851; add. Manchester, Eng.

Broekhoven, van (John A.) composed the overture "Columbia"; taught theory Cincinnati College of Music. B. Holland, 1852; add. New York.

Broken Cadence. Interrupted CADENCE.

Broken Chords. ARPEGGIOS.

Broken Music. Obsolete English for music of stringed instruments incapable of sustained tone.

Bronsart von Schellendorf (Hans) composed "Frühlings-Fantasie" for orchestra; the opera "Corsair" from Byron's poem; General-Intendant at Weimar, 1887; Privy Councillor, 1895; pupil of Kullak and Liszt; m. Ingeborg STARCK, 1862; B. Berlin, Feb. 11, 1830; add. Weimar.

Brontium. *L.* Thunder machine used in the classic theatre.

Brooklyn was in former years the scene of many of the triumphs of Theodore Thomas, who gave an important series of symphony concerts at the ACADEMY OF MUSIC. In 1908 the **Philharmonic Society** which Mr. Thomas had founded was content to aid in the support of the Boston Symphony concerts. The majority of musical events were controlled by the department of music of the **Brooklyn Institute.** The principal musical organization, made up of German singing societies, notably the **Brooklyn Arion** and the **Brooklyn Sangerbund**, was the **United Singers of Brooklyn.** The chief musical institution and the only one in this borough of Greater New York not conducted for profit was the **Master School of Music**, founded by Mrs. William H. Packer and directed by Mme. Aurelia Jaeger.

The Allied Arts Association, organized by Eugene V. Brewster, possessed a musical section, which gave under Mr. Brewster's management and the musical direction of Carl Fique creditable performances of "The Magic Flute" in 1906, "Martha" in 1907, and "Faust" in 1908. The singers were chosen from the membership of the association, amateur and professional, and the performances which were in English possessed considerable educational value. **The Musical Art Society,** James H. Downs, conductor, devoted its attention to a capella music. **The Apollo Club,** founded, and for 25 years conducted by Dudley BUCK, was a male chorus devoted to part songs in English. The conductor in 1908 was John Hyatt BREWER.

Bros (Juan) composed masses; conducted. B. Tortosa, Spain, 1776; d. Oviedo, Mar. 12, 1852.

Broschi (Carlo) became the most celebrated of sopranists as FARINELLI.

Brossard, de (Sebastien) wrote the first French dictionary of music, Paris, 1703; composed; directed music at Meaux Cathedral, where he was a priest.

B Rotundum. *L.* "Round B" or B flat.

Brounoff (Platon) composed "In the Russian Village" (Suite for Piano); "In the Flower Garden" (Suite for Piano); "Love Songs"; "The Dew of Morn" (18 songs); "Nocturne" (for Piano); "Romance" (for Violin and Piano); "Songs of Freedom" (21 Songs); "Zion" (Oriental Suite for Piano in four parts); gave lecture recitals on "Russia and her Music" and for the Board of Education; conducted Russian choral and musical societies, People's Chorus, Socialist Choral Union; pupil of Anton Rubinstein and Rimsky-Korsakoff, St. Petersburg Conservatory. In 1891 his cantata "The Angel" was performed at the Russian Court under Rubinstein. B. Elizabethgrad, Russia, 1869; add. New York.

Brown (James Duff) wrote "Biographical Dictionary of Musicians," 1886; "British Musical Biography" with S. S. Stratton, 1897; **librarian** to Clerkenwell, Eng., Public Library.

Browne (Dr. Lennox) wrote on voice; throat specialist. B. London, 1841; add. London.

Brownsmith (John Leman) played organ in English churches and at concerts. B. London, 1809; d. Sept. 14, 1866.

Bruch, de (Arnold) composed vocal music; chapelmaster to Emperor Ferdinand I while King of Rome. B. Bruges, 1840.

Bruch (Max) composed the opera "Loreley," the "Frithjof-Scenen" for male choir and orchestra, symphonies. Bruch's first work to be performed was his operetta, "Scherz, List und Rache," Cologne, 1858. He directed the Coblenz Concert-Institution in 1865–67, then becoming chapelmaster to Prince Schwarzburg-Sondershausen. From 1870 to 1878 he gave himself exclusively to composition, residing in Berlin and Bonn. For two years he directed the Stern Singing Society, Berlin; from 1880 to 1883 the Liverpool Philharmonic Society, during which period he married Emma Tuczek, the singer. From 1883 to 1890 he directed the Orchesterverein at Breslau, and in 1892 joined the staff of the Berlin Hochschule. Of a long list of compositions embracing more than 80 opus numbers the following are among the best known: "Kol Nidrei," 'cello and orchestra, Op. 47; violin concerto in G, "Odysseus" for soli choir and orchestra, Op. 41; "Das Feuerkreuz," containing a beautiful "Ave Maria," soli chorus and orchestra, Op. 52; "Hermione," four-act opera, Op. 40; "Moses," an oratorio, Op. 67. B. Cologne, Jan. 6, 1838; add. Berlin.

Brückler (Hugo) composed songs and taught. B. Dresden, Feb. 18, 1845; d. Oct. 4, 1871.

Bruckner (Anton) composed eight symphonies and three movements of a ninth, masses, strongly influenced in style by his admiration for Wagner; played organ, in recital and at the Vienna Hofkapelle; taught in the Vienna Conservatory and lectured in the University. B. Ansfelden, Upper

Austria, Sept. 24, 1824; d. Vienna, Oct. 11, 1896.

Bruhns (Nikolaus) composed organ pieces, 13 cantatas; ranked as organist second only to his teacher Buxtehude. B. Schwabstädt, Schleswig, 1665; d. 1697.

Brüll (Ignaz) composed "Das goldene Kreuz," "Die Bettler von Samarkand," "Bianca," "Gringoire," and other operas, the ballet "Champagnermärchen," the overture "Macbeth"; played piano and taught. B. Prossnitz, Nov. 7, 1846; d. Sept. 17, 1907.

Brumel (Antoine) composed 15 masses, etc., published 1503–39; probably native of Flanders.

Brummeisen. *Ger.* JEW'S HARP.

Bruneau (Alfred) composed the operas "Kérim," 1887; "La Rêve," 1891; "L'Attaque du Moulin," 1893; "Messidor," 1897; "L'Ouragan," 1901; "L'Enfant Roi," 1903; those dating from 1893 to libretti by Zola; a "Requiem" and many songs, an overture heroique, the symphonies "Léda," "La Belle au Bois dormant," and "Penthésilée"; wrote criticism; became conductor at the Paris Opéra Comique, 1903. 'Cello pupil of Franchomme, he won first prize at the Conservatoire at 15; studied composition with Massenet; played in the Pasdeloup orchestra; received Legion of Honor, 1895. B. Mar. 2, 1857, Paris; add. Paris.

Brunelli (Andrea) composed and wrote on music; Florence, 17th century.

Brunette. *Fr.* Simple French love-songs.

Bruni (Antoine Barthélémy) composed operas and for violin; wrote methods for violin and viola; conducted Paris Opéra Comique. B. Corni, Piedmont, Feb. 2, 1759; d. Paris, 1823.

Brunetti (Gaetano) composed chamber music in the style of his friend Boccherini; pupil of his father Antonio Brunnetti, who directed music at Pisa Cathedral. B. Pisa, 1753; d. Madrid, 1808.

Bruscamente. *It.* Strongly accented; coarsely.

Brussels Conservatory teaches music and declamation, gives concerts, and possesses an excellent museum; founded Feb. 13, 1832, directed by F. J. FETIS until his death, 1871, afterwards by François Auguste GEVAERT. The institution is endowed, has an excellent teaching staff and a large library.

Bryceson (Henry) founded in 1796 the London organ building house now known as Bryceson Bros. & Morten.

Bryne (Albertus) composed a morning and evening service for the Anglican church; played organ at Westminster Abbey. B. Eng. about 1621; d. London about 1669.

Buca. *It.* Sound-hole.

Buccinator. Muscle in the cheeks development of which is important to players on wind instruments.

Buccolica. *It.* Rustic.

Bucina or Buccina. *L.* Curved horn employed by ancient Romans for civil and military purposes.

Bucolique. *Fr.* Rustic.

Buck (Dudley) composed "The Golden Legend," prize oratorio of the Cincinnati Music Festival, 1880; "The Centennial Meditation of Columbia" for the Philadelphia Exposition of 1876; the opera "Serapis" to his own libretto; the Mormon comic opera "Deseret"; church music and for male chorus; played organ and taught; wrote "A Dictionary of Musical Terms," "The Influence of the Organ in History." B. Hartford, Conn., Mar. 10, 1839; piano pupil of W. J. Babcock, Hartford; substitute organist at St. John's Church, Hartford; studied at Leipsic under Hauptmann, Richter, Plaidy, and Moscheles; at Dresden with Rietz; organist North Congregational Church, Hartford, 1862; at St. James Church, Chicago, 1867–71; lost manuscripts and library in Chicago fire; organist St. Paul's Church and Music Hall, Boston; assistant conductor to Theodore Thomas, 1875; founded Brooklyn Apollo Club and became organist Holy Trinity, Brooklyn, 1877; retired 1903; resided in Dresden, Munich, Brooklyn; d. Oct. 6, 1909. Well-known works in addition to those mentioned are: "The Light of Asia" to Sir Edwin Arnold's

poem; "The Legend of Don Munio," "The 46th Psalm," "The Nun of Nidaros," "King Olaf's Christmas," "Chorus of Spirits and Hours," "Paul Revere's Ride," "The Triumph of David," "A Midnight Service for New Year's Eve," "The Coming of the King," "The Story of the Cross," "Good Friday Service"; "Christ the Victor" for Easter and Ascension Day; a symphony in E flat, the symphonic overture "Marmion," two string quartets, and other chamber music and many songs. **Dudley Buck, Jr.,** his son, taught music in New York.

Buck (Dr. Zechariah) composed church music, played and taught organ. B. Sept. 10, 1798, Norwich, Eng.; d. Aug. 5, 1879.

Buenos Ayres, one of the most cosmopolitan of South American cities, possessed in 1908 a splendid opera house at which regular performances of serious opera were given by artists gathered from the chief music centres of Europe, and other theatres, at which opera comique and lighter forms of music might be enjoyed. With the exception of Rio Janeiro no other South American city has been so lavish in its expenditures for the support of music.

Buffa and **Buffo.** *It.* Feminine and masculine forms of "comic," as basso buffo, opera buffa.

Buffare. *It.* To play the clown.

Buffet. *Fr.* An organ case.

Buffone. *It.* Comic singer.

Buffonescamente. *It.* Humorously or in comic style.

Bugle. Hunting or military horn of copper or brass, smaller than the trumpet, set in C, B flat and E flat, improved by the addition of keys and valves, was formerly an important solo instrument in military bands, but is generally replaced now by cornets.

Buhl (Joseph David) became famous in Paris as trumpeter and teacher; Chevalier of the Legion of Honor, 1814. B. Amboise, 1781.

Bull (Dr. John) became professor of music at Gresham College, 1596, on recommendation of Queen Elizabeth, where he was permitted to lecture in English, as he did not speak Latin; played organ at the Chapel Royal; became organist at Antwerp Cathedral, 1617; composed for voice, organ, and virginal; one of the many to whom the authorship of "God Save the King" or "Heil dir im Siegerkranz" has been ascribed; was equally celebrated for his skill as organist and as contrapuntist. B. Somersetshire, Eng., about 1562; d. Antwerp, Mar. 12, 1628.

Bull (Ole Borneman) rivalled the celebrity of Paganini as violinist; toured Europe and America with immense success, but like the earlier master was not above resorting to trickery to obtain effects. Spohr said his tone was bad because he used thin strings, and that his performance of four-part passages was made possible by an almost flat bridge. However that may have been he possessed great magnetism as well as extraordinary technique. He was generous with the vast sums he earned, as shown in his attempts to found a Norwegian colony in America, and to establish an academy of music in Christiania, and he was deeply loved by his countrymen. B. Bergen, Norway, Feb. 5, 1810, largely self-taught; a Paganini concert which he attended in Paris, 1831, proved, as he used to declare, the turning point of his life. After many hardships he made his debut in Paris, April 18, 1832, and then began his series of world tours which continued to within the year of his death, which occurred at his country home in Norway, Aug. 17, 1880. Bull's published compositions include "Variations di bravura," "La Preghiera d'una madre," and "Notturno." See biography by his second wife, Sara C. Bull, Boston, 1886.

Bullard (Frederick F.) composed, taught, wrote criticism; pupil of Rheinberger, Munich. B. Boston, Mass., Sept. 21, 1864; add. Boston.

Bülow, von (Hans Guido) composed music to "Julius Caesar" and "Nirwana," "Ballade for Orchestra"; "Vier Charakterstücke für Orchester"; became one of the foremost pianists and conductors of his generation; wrote vigorously in support of the theories of Liszt and Wagner. Pupil

of Friedrich Wieck, Hesse, Hauptmann, Plaidy, and Eberwein, and finally of Liszt at Weimar; he had studied law at Leipsic, but Liszt's performance of "Lohengrin" in 1850 at Weimar decided his career. After a time spent with Wagner at Zürich, he conducted, then made a concert tour as pianist; taught in Berlin. In 1857 he married Cosima, daughter of Liszt, and in 1864 became conductor of the Munich opera, and three years later, director of the Conservatory. From 1869 to 1878 he gave concerts in various European and American cities; chapelmaster at Hanover, 1878, and at Meiningen, 1880–85. Frau Cosima having become the wife of Richard Wagner, in 1882 von Bülow m. Marie Schlanzer, who edited his letters (Eng. trans., Constance Bache, 1896). B. Dresden, Jan. 8, 1830; d. Cairo, Feb. 12, 1894.

Bungert (August) composed the operatic tetralogy "Die Homerische Welt," based on the Wagnerian theories of music-drama; the orchestral works "Tasso," "Hohes Lied der Liebe," "Auf der Wartburg," and the comic opera "Die Studenten von Salamanka," etc. B. Mülheim, Mar. 14, 1846; pupil of Cologne Conservatory.

Bunn (Alfred) adapted libretti; managed Drury Lane theatre, London; brought out Balfe and Wallace operas in English. B. April 8, 1796; d. Dec. 20, 1860, Boulogne.

Bunning (Herbert) composed "Princess Osra," Covent Garden, July 14, 1902; overtures, scena; directed music London Lyric Theatre, 1892. B. May 2, 1863; add. London.

Bunting (Edward) made valuable collections of Irish music; wrote on Irish musical history. B. 1773, Armagh; d. Dublin, Dec. 21, 1843.

Buonaccordo. *It.* Toy spinet.

Buonamente. *It.* Truly, justly.

Buonamici (Giuseppe) composed, played piano, edited piano music; taught and directed Cherubini Society, Florence. B. Florence, Feb. 12, 1846; add. Florence.

Buona Nota. *It.* Accented note.

Buononcini. Less favored spelling of BONONCINI.

Burden. Refrain of a song; drone of bagpipe; dance tunes which were sung.

Bürde-Ney (Jenny) sang sop. in opera and concert, debut Olmütz, 1847; daughter of a singer who claimed relationship with Marechal Ney. B. Gratz, Dec. 21, 1826; d. May 17, 1886.

Burgmüller (Norbert) composed two symphonies, an overture, etc. B. Feb., 1810, Düsseldorf, son of one of the founders of the Lower Rhine festivals; d. May 7, 1836, Aix-la-Chapelle. **Johann Friedrich,** composed for piano. B. Regensburg, 1806; brother of NORBERT; d. Beaulieu, France, Feb. 13, 1874.

Burgstaller (Alois) sang Wagnerian ten. rôles at Bayreuth and Metropolitan Opera House, New York. B. Sept. 27, 1871, Holzkirchen, Germany; pupil of Bellurth and Kniese; add. New York.

Burla. *It.* Joke.

Burlando. *It.* Jokingly.

Burlesca. *It.* Jocularly.

Burletta. *It.* Farce with songs; burlesque.

Burmeister (Richard) composed symphonic fantasy, piano concerto; taught piano, Peabody Institute, Baltimore; directed Scharwenka Conservatory, New York; pupil of Liszt. B. Hamburg, Dec. 7, 1860; add. New York.

Burmester (Willy) played violin; pupil of Joachim. B. Hamburg, Mar. 16, 1869.

Burney (Dr. Charles) wrote a "General History of Music," "A Plan for a Music School," "The Life and Letters of Metastasio," "Musical Tour"; composed chamber music, played organ. B. Shrewsbury, Eng., April 12, 1726; d. London, April 12, 1814.

Burrowes (John Freckelton) wrote "Thorough Bass Primer" and "Piano Primer"; composed and arranged piano music. B. April 23, 1787, London; d. Mar. 31, 1852.

Burton (Avery) composed masses, etc., in England, 16th century.

Burton (John) became famous harpsichord player. B. England, 1730; d. 1785.

Burton (Robert, Sr.) directed chorus for the Leeds and Bradford

festivals. B. Dewsbury, Eng., Sept. 1, 1820; d. Herrogate, Aug. 2, 1892.

Busby (Thomas) composed music for a version of Kotzebue's "Joanna," secular oratorio "Britannia"; wrote "A History of Music." B. London, 1755; d. May 28, 1838.

Busnois (Anthoine) composed church music and songs, eminent contrapuntist in the service of Charles the Bold of Burgundy. B. Picardy, 15th century.

Busoni (Ferruccio Benvenuto) composed an orchestral suite, string quartets, violin concerto in D, Op. 35; "Concertstück" for piano and orchestra, Op. 31; a "ballet scene," "Symphonisches Tongedicht"; played piano, ranking with the best interpreters of Bach; taught in Helsingfors, Moscow Conservatoire, Boston, Mass.; pupil of his mother Anna Weiss, pianist, and his father Ferdinando, a clarinetist; later of Schmidt and Mayer. B. near Florence, April 1, 1866; add. Berlin.

Bussone. *It.* Obsolete instrument of bassoon type.

Busaun. 16 ft. reed organ stop.

Butler (Thomas Hamly) composed music for "The Widow of Delphi"; taught in Edinburgh. B. London, 1762; d. 1823.

Butt (Clara) sang con. with great success in concert; debut 1892 with the Bach Choir, at the Norwich Festivals in Elgar's "Sea Pictures," Cliffe's "Triumph of Alcestis," and Bedford's "Romeo and Juliet," all of which were written for her; studied with Daniel Rootham of Bristol; won scholarship at Royal College of Music, 1889; later, pupil of Bouhy and Mme. Gerster in Paris; toured America, 1899. B. Southwick, Eng., Feb. 1, 1873; m. the bar. R. Kennerley Rumford, June 26, 1900; add London.

Button. Leather disk on wire of organ tracker; knob on base of viol; accordion-keys.

Button & Whittaker succeeded to music publishing business of the Thompsons, 1804, retiring 1830.

Buttstedt (Johann Heinrich) wrote a defence of solmisation; composed masses, harpsichord music. B. April 25, 1666, Bindersleben Erfurt; d. Dec. 1, 1727.

Buxtehude (Dietrich) composed free organ music, made Lübeck famous for its music, and ranked as the greatest organist of his age; established the "Abendmusiken" in the Marienkirche of Lübeck which Johann Sebastian Bach walked 50 miles to hear; taught with great success, numbering among his pupils Nicholas Bruhns. B. Helsingör, Denmark, 1637; son of an organist; d. May 9, 1707.

Buxus. Boxwood flute.

Byfield (John) built organs in England with his son John, founded the organ building houses of Byfield, Jordan & Bridge, and HARRIS & BYFIELD. The son died 1774.

Byrd (William) composed masses, collection of motets, music for the virginals, and madrigals; was so highly esteemed that he obtained from Queen Elizabeth a patent granting him with Thomas Tallis a monopoly of music printing. He remained in the service of the court, known to be a Roman Catholic at a time when persons of that faith were being prosecuted, and he, his wife and servant were indicted from absenting themselves from Protestant worship, but not tried. B. about 1542, probably at Lincoln; d. about July 4, 1623, at his estate of Stondon, Essex.

Byssynge Songes. Cradle songs or lullabies.

Byzantine Scales were four in number with an equal number of PLAGALS; used in the ancient Greek Church.

C is the keynote of the natural scale, so called because it is the only one which can be written without sharps or flats. Middle C, so named because of its position in NOTATION, as well as on the keyboard of the piano, is the result of 261 vibrations in French or International pitch, and occupies the first line below the G or treble staff. In the staveless designation of notes adopted in this book and by most modern authorities, Middle C is indicated by c', that is lower case c

with an accent. The upper octaves are marked by an additional accent for each octave, thus treble C becomes c″, its octave c‴, etc. In descending from Middle C we find first the 4 foot, second or small octave, indicated by c, then the 8 foot, first or great octave, indicated by C; then the 16 foot or contra-octave indicated by ′C, etc. The modern scale of C corresponds to the ancient Ionian Mode and is identical with the XIth of the Ecclesiastical Modes. C likewise gives name to the alto or tenor CLEF, and to the minor key relative to E flat major. As a time indication C stands for four beats to the measure, and when a line is drawn through it, for ALLA BREVE.

Cabaletta. *Sp.* Melody in rondo form accompanied in triplets, imitating the footfalls of a cantering horse; short final movement of an air

Cabel or Cabu (Marie) sang sop. in opera, debut 1850 at Paris Opéra Comique to 1878; b. Dreulette, m. Cabu, her singing master. B. Liège, Jan. 31, 1827; d. May 23, 1885. **Eduard** sang in opera at Paris.

Cabezon or Cabeçon, de (Felix Antonio) played organ and harpsichord with skill, though blind from birth. B. Madrid, Mar. 30, 1510; d. Mar., 1566.

Cabinet d'Orgue. *Fr.* Organ case.

Cabinet Pianoforte. Upright piano.

Cabiscola. Precentor.

Caccia. *It.* Hunting, as corno da caccia, hunting horn.

Caccini (Julio Romano) sang and played lute in the service of Grand Duke of Tuscany; composed "Le Nuove Musiche," madrigals and canons for single voice; "Combattimento d'Apolline col Serpente"; and aided Peri in setting Rinuccini's pastoral play "Dafne," 1593; thus assisting in the foundation of modern opera and the reformation of music of his day. B. 1558, Rome.

Cachuca. *Sp.* Dance in 3–4 time resembling bolero.

Cacophony. *Gr.* Discord.

Cadeac (Pierre) composed masses, motets; master of choristers at Auch, 16th century.

Cadence is employed in music to bring a strain of melody or harmonic phrase to its rhetorical conclusion. A Perfect Cadence is one which first defines the key, sounding the dominant chord, then passes to the tonic chord, the only ending satisfying to the ear. A close or stop less satisfactory to the ear is produced when the tonic chord is followed by the dominant, and this is the most frequent form of the Imperfect Cadence. Where the chord of the dominant seems about to lead up to the tonic chord, but substitutes other harmony instead, as that of the submediant, an Interrupted Cadence results. The effect of the perfect cadence may be compared to that of a period; of an imperfect cadence to that of a dash; of an interrupted cadence to that of the comma. When the tonic chord is preceded by the major or minor chord of the subdominant the cadence is called Plagal. A cadence in two simple chords is a Simple Cadence; but when suspensions or other devices are introduced, becomes Compound. Bearing in mind these simple definitions, it will only be necessary to add that a Mixed Cadence is one in which both dominant and subdominant harmony are introduced immediately before the tonic chord, and that a Medial Cadence is merely an Inverted Cadence. The cadences of mediæval music were called "clausulae," and were subdivided into many classes, as Clausula Vera or true cadence; Clausula Plagalis or plagal cadence; Clausula Media, Ficta, Subsidaria; or medial, false, or subsidiary cadence, etc. Clausula Vera was identical with the modern perfect cadence. In early English "fall" was synonymous with cadence; and it likewise means a running shake or trill, either in vocal or instrumental music, as a means of returning to a first subject, or of conclusion.

Cadence **Imparfaite.** *Fr.* Imperfect cadence.

Cadence **Perlee.** *Fr.* Brilliant cadence.

Cadence **Rompue.** *Fr.* Interrupted cadence.

Cadenz. *Ger.* Cadence.

Cadenza. *It.* Originally an ornamental passage introduced by a singer toward the close of an aria, the cadenza spread to instrumental performers who sometimes improvised at great length, and became so much the fashion that Mozart, Beethoven, and Mendelssohn all wrote out cadenzas for compositions meant for solo instruments.

Caecilian Society gave subscription concerts in London, at which oratorios were performed from 1785 to 1861. The conductors were: Mr. Vincent, Thomas Walker, his son Joseph Walker, and James Shoubridge.

Caesar (Dr. Julius) composed catches; English amateur, 17th century.

Cafaro (Pasquale) composed a "Stabat Mater," cantatas and oratorios; chapelmaster and director of the Conservatory at Naples; also called Caffarelli. B. Feb. 8, 1706, Lecce, in south Italy; d. Oct. 23, 1787.

Caffarelli (Gaetano Majorano) became one of the most celebrated sopranists of all times, assuming the name Caffarelli in compliment to his teacher; also studied five years with Porpora, and in 1724 made his debut in Rome, singing with continuous success (except in London, where the climate did not agree with him) until 65, by which time he had become very wealthy and had purchased a dukedom, which a nephew inherited. B. April 16, 1703, Naples; d. Nov. 30, 1783.

Cagnoni (Antonio) composed the opera buffa "Don Bucefalo," Milan, 1847, still popular in Italy, many other operas, "Papa Martin" having been given in English as "The Porter of Havre"; motets; chapelmaster at Vigevano and at Bergamo; Commander of the Crown of Italy. B. Feb. 8, 1828, Godiasco, Voghera; d. Bergamo, April 30, 1896.

Cahen (Albert) composed the operas "Le Bois," 1880; "La Belle au Bois Dormant," 1886; "Le Vénitien," 1890; "La Femme de Claude," 1896; the ballet "Fleur de Neiges," 1891; and "Jean le Precurseur," a Biblical drama, 1874; pupil of César Franck. B. Jan. 8, 1846; d. Cap d'Ail, France, 1903.

Cahusac (Thomas) published music and made instruments in London, 1755, to his death, May 18, 1798, when the business was carried on for a time by his brother, W. M., and his son, Thomas, Jr.

Cain (Henri) wrote libretti for Massenet. B. Paris, 1859.

Ça Ira. Sung by the Parisians on their march to Versailles, Oct. 5, 1789, was composed as a contre danse and published as "Carillon National" by Bécour or Bécourt, drummer at the Paris Opéra. The words, based on a saying of Benjamin Franklin's, are said to have been suggested by General Lafayette to Ladré, a street singer.

Caisse. *Fr.* Drum.

Caisse Claire. *Fr.* Snare-drum.

Caisse Grosse. *Fr.* Bass drum.

Caisse Roulante. *Fr.* Tenor drum.

Calah (John) composed church music, etc.; played organ Peterborough Cathedral. B. 1758; d. Aug. 5, 1798.

Calamus. Reed flute.

Calando. *It.* Indicates decrease in volume of tone and in tempo.

Calandrone. *It.* Primitive two-hole clarinet played by peasantry.

Calascione or **Colascione.** *It.* Instrument of guitar family having two or three strings.

Calata. *It.* Sprightly dance in 2–4 time.

Calcando. *It.* Hurrying the time.

Calcant. Treading. Bellows Treader.

Calcanten-Glocke. *Ger.* Bells rung by pedal action.

Caldara (Antonio) composed church music, 36 oratorios, 66 operas; assistant chapelmaster to J. J. Fux at Vienna. B. Venice about 1670; d. Dec. 28, 1736.

Caldicott (Alfred James) composed 13 operettas, cantatas; played organ, Worcester; taught Royal College of Music, London. B. 1842, Worcester, Eng.; d. Oct. 24, 1897.

California, University of, which is located in Berkeley, 10 miles NE. of San Francisco, included a Department of Music headed by Prof. WOLLE. Mrs. Phœbe A. Hearst had been one of the largest benefactors of this institution, and the beautiful Greek Theatre, with a seating capacity of 8000, was the gift of her son, William Randolph Hearst, the newspaper proprietor. While the department of

music is of recent foundation, it had attracted a large enrolment in 1908, and this Greek Theatre was used not merely for a series of concerts by the Symphony Orchestra and the Minetti quartette, but for "half hours of music" given regularly on Sunday afternoons, which were free to the public.

Call. Military signal sounded by bugle or drum.

Call Changes are those rung according to written direction, or as the conductor calls them, to each bell-ringer. See BELLS.

Call, von (Leonard) wrote instruction book for guitar and composed songs. B. 1779; d. Vienna, 1815.

Callcott (Dr. John Wall) helped found the London Catch Club, 1787, and in 1789 won all its prizes with his catch "Have you Sir John Hawkins' History?" his canon "O that Thou would'st," and his glees "O Thou, where'er thie bones att rest" and "Go, idle boy"; wrote a "Musical Grammar," 1806, and became insane while at work on a dictionary of music. B. Nov. 20, 1766, London; d. May 15, 1821. **William Hutchins** composed songs including "The Last Man," and the anthem "Give Peace in our time, O Lord." B. Sept. 28, 1807; son of JOHN WALL; d. Aug. 5, 1882. **William Robert Stuart** played organ. B. London, 1852; son of WILLIAM HUTCHINS; d. 1886.

Calliope. Instrument composed of steam whistles arranged in organ style and played by keyboard; in Greek mythology name of Muse of Heroic Verse.

Calma, con. *It.* With calmness.

Calmato. *It.* Calmed.

Calore, con. *It.* With heat.

Calori (Angiola) sang sop. in opera with great success, 1758–83. B. Milan, 1732; d. about 1790.

Caloroso. *It.* Passionately; warmly.

Calvary. Ludwig Spohr's oratorio "Des Heilands letzte Stunden" is so called in the English version performed under Spohr's own direction at the Norwich Festival of 1839.

Calvé (Emma) became recognized as the greatest of Carmens; created the rôle of Anita in Massenet's "Navarraise," which was composed for her, and the name part in that composer's "Sapho"; excelled as Santuzza; pupil of Mme. Marchesi and of Puget; debut as Marguerite in Brussels, Sept. 23, 1882; became popular favourite at Covent Garden, London, and Metropolitan Opera House, New York; sang at Manhattan Opera House, New York, 1907–8. B. Madrid, 1864; add. Paris.

Calvisius (Seth) composed and wrote on music; taught and directed at the Thomasschule and Thomaskirche, Leipsic. B. Gorsleben, Thuringia, Feb. 21, 1556; d. Leipsic, Nov. 24, 1615.

Camargo (Miguel Gomez) composed and directed music at Valladolid, Spain, 16th century.

Cambert (Robert) composed the first French opera, "Pomone," with Perrin, produced Mar. 19, 1761; his first operatic composition, "La Pastorale," having been performed at the Château d'Issy as early as April, 1659. Letters patent were issued to Perrin establishing the Academie de Musique, and for 30 years Cambert and Perrin worked together until Lulli came into power, when Cambert went to England, becoming master of music to Charles II. In early life Cambert was organist at St. Honoré's Church, Paris, and Intendant of Music to Anne of Austria. B. 1628, Paris; d. London, 1677.

Cambiare. *It.* To turn or alter.

Cambini (Giovanni Giuseppe) composed chamber music in the style of Boccherini, which was mistaken for the work of that master and published as such; 12 operas; "Le Sacrifice d'Isaac," an oratorio performed at the Paris Concerts Spirituel, 1774; 60 symphonies, etc.; conducted; played viola; wrote criticism; but died in poverty after romantic life, in the course of which he was captured by Corsairs while returning with his bride from Leghorn to Naples, and sold into slavery in Barbary. B. Leghorn, Feb. 13, 1746; d. Paris, 1825.

Camera, Musica di. *It.* CHAMBER MUSIC.

Camidge (John) wrote "Six Easy Lessons for the Harpsichord"; pupil

of Dr. Greene and Handel; organist at York Cathedral. B. York, 1735; d. April 25, 1803. **Matthew** wrote a "Method of Instruction in Music by Questions and Answers"; composed sonatas and published collection of hymn tunes; played organ at York Cathedral in succession to his father JOHN. B. York, 1758; d. Oct. 23, 1844. **John** composed and published a volume of Cathedral music, and played organ at York Cathedral in succession to his father MATTHEW. B. York, 1790; d. Sept. 21, 1859. **Thomas Simpson** played organ in English churches and was assistant to his father JOHN at York Cathedral. **John,** son of THOMAS SIMPSON, became organist at Beverly Minster, Eng.

Camminando. *It.* Flowing.

Campagnoli (Bartolomeo) composed for and played violin; conducted Gewandhaus concerts, Leipsic, 1797. B. Cento near Bologna, Sept. 10, 1751; d. Nov. 6, 1827, Neustrelitz.

Campana. *It.* Bell.

Campana (Fabio) composed "Almina," "Esmeralda," and other operas, songs; taught music in London. B. Bologna, 1815; d. London, Feb. 2, 1882.

Campanari (Leandro) conducted opera at Covent Garden, London, Manhattan Opera House, New York, 1906–7; composed and wrote on music; played violin and organized string quartet; pupil of Milan Conservatory; settled in Boston, 1878; became director violin department Cincinnati College of Music in succession to Henry Schradieck; returned to Italy; Chevalier of the Crown of Italy; conducted at Milan. B. Rovigo, Italy, Oct. 20, 1857. **Giuseppe** sang bar. with distinction at Covent Garden, London, Metropolitan Opera House, New York; self taught in vocal music, having studied 'cello at Milan Conservatory, afterwards playing with Boston Symphony Orchestra. Brother of LEANDRO. Add. New York City.

Campanella. *It.* Small bell.

Campanetta. *It.* GLOCKENSPIEL.

Campanini (Italo) sang ten. in concert and opera in the principal cities of Europe and in America (under Mapleson); debut at Bologna, 1871. B. June 26, 1846, Parma; d. near Parma, Nov. 22, 1896. **Cleofonte** conducted at Manhattan Opera House, New York, 1906–8; Covent Garden, London, La Scala, Milan; studied and taught, Milan Conservatory.

Campanology. The art of making or ringing BELLS. See "Change Ringing Disentangled," Rev. Woolmore Wigram, 1871; "Clocks and Bells," E. B. Denison; "Church Bells and Ringing," W. T. Maunsell.

Campbell(Alexander) played organ in Edinburgh, where he edited and published a collection of Scots songs, 1792. B. Tombea, Loch Lubnaig, Feb. 22, 1764; d. May 15, 1824.

Campenhout, van (François) composed the "BRABANÇONNE," which became Belgium's national air, "Grotius," and other operas; sang ten. in opera for thirty years, ending 1827. B. Feb. 5, 1779, Brussels; d. April 24, 1848.

Campioli (Antonio Gualandi) sang con. in opera; debut Berlin, 1708, later with Handel in London, 1731.

Campion (Thomas, M.D.) composed songs and wrote on theory, being physician, poet, and dramatist, as well as musician. B. 1575, London; d. 1619.

Camporese (Violante) sang at Napoleon's private concerts in Paris, and with equal success in opera; London debut, 1817; retired 1827. B. Rome, 1785; d. 1839.

Campra (André) dominated French operatic stage between the reigns of Lulli and Rameau, making his first success with "L'Europe Galante," 1697, which with his next work, "Le Carnaval de Venise," was published in the name of his brother Joseph, a doublebass player, as Campra had taken orders and held church benefices. The popularity of his works encouraged him to withdraw from the church, and "Hesione," 1700, was produced under his own name. "Tancrede," 1702, became the best known of his works (Mlle. Maupin, con., sang the rôle of the heroine), and "Les Noces de Venus," 1740, was the last. Campra became chapelmaster to the

king, and composed many cantatas, motets, and a mass. B. Dec. 4, 1660, Aix in Provence; d. Versailles, June 29, 1744.

Canali or **Canale (Floriano)** played organ in Brescia, 1581–1603, and composed church music.

Canaries. Obsolete dance of English or possibly Spanish origin, resembling the gigue.

Cancan. *Fr.* Vulgar dance developed from the quadrille.

Cancrizans. CANONS by retrogression which may be read backward.

Cannabich (Christian) composed and played violin but was chiefly known for the unusual refinement obtained in the performances he conducted of the Electoral orchestra at Mannheim and Munich. B. Mannheim, 1731; pupil of his father, a flautist; d. 1798, Frankfort. **Carl** played violin, composed and succeeded his father CHRISTIAN as conductor. B. Mannheim, 1769; d. Mar. 3, 1806.

Canniciari (Pompeo) composed church music for two and four choirs; directed music S. Maria Maggiore, Rome, from 1709 to his death, Dec. 29, 1744.

Canon. *Gr.* "Standard or rule." Formal imitation in music, in which the first part or subject or antecedent is repeated in the answer or consequent. Canons in which the same melody is sung by two voices an octave apart are called Two in One at the octave; when concluded are Finite Canons, but when leading back to the beginning, and therefore capable of interminable repetition, are termed Circular or Infinite. Where two canons are united in the same composition the result is called a Four in Two canon, and if there are eight parts singing the same theme it becomes a canon 8 in 1. A canon where the consequent is double the length of the antecedent is a Canon by Augmentation, and where the consequent is only half the length of the antecedent becomes a Canon by Diminution. Where a canon's consequent follows the inverted intervals of the antecedent it is a Canon by Inversion. Canons not written out but indicated by symbols or monograms are Indicated Canons or Enigmatical Canons. Canons completely written out were called Full or Aperto Canons. Canonical imitation with free accompaniment is frequently to be met with in classic music, but Canons Cancrizans, which might be played backward and even upside down, can hardly be considered art, however interesting for their display of ingenuity. The nomenclature of the canon may be continued by adding that the Sciolto is a free canon, the Chiuso a Close Canon, and the Al Sospiro a canon where the subject is answered the second beat of time.

Canonici. Followers in Ancient Greece of the Pythagorean musical system as opposed to Musici, who adhered to the Aristoxenian system.

Cantabile. *It.* Singing style.

Cantadour. *Fr.* Street singer.

Cantambanco. *It.* Mountebank.

Cantando. *It.* CANTABILE.

Cantante. *It.* Singer; voice-part.

Cantare. *It.* To sing.

Cantare a Aria. *It.* Introducing an improvisation in singing.

Cantata. *It.* In the modern sense is either a short oratorio or a short opera intended to be given in concert form. After the invention of opera, which was an attempt to revive the declamation of tragic poems in the manner of the ancients, the musical declamation of verse by solo voice with simple accompaniment was styled cantata. The introduction of arias and of elaborate accompaniment followed, and a cantata by Mozart, 1783, is scored for three solo voices, chorus, and orchestra. Church cantatas, of which BACH left many fine specimens, are often elaborate compositions.

Cantate Domino. The 98th Psalm, which may be sung in the Anglican Church evening service instead of the Magnificat.

Cantatilla or **Cantatina.** *It.* Diminutive of cantata.

Cantatore. *It.* Male singer.

Cantatorium. *L.* Song book.

Cantatrice. *It.* Female singer.

Cantellerando. *It.* Subdued singing; trilling.

Canterbury Pilgrims. C. Villiers

Stanford's three-act opera to book by Gilbert à Beckett was first performed at Drury Lane, London, by the Carl Rosa Opera Company, April 28, 1884.

Canti Carnivali. *It.* Carnival songs.

Cantici. *It.* LAUDI.

Canticle. Those hymns, psalms, or verses which form part of the liturgy of the Anglican Church.

Canticum. *L.* "Canticle." In Latin comedies a song with dancing and accompaniment.

Cantilena. *It.* "Little song." Short vocal composition or instrumental passage in song style; cantus firmus in unison, with organ accompaniment.

Cantilenare. *It.* Singing unaccompanied.

Cantillatio. *L.* Declamatory singing or chanting.

Cantino. *It.* A violin's E string.

Cantique. *Fr.* Hymn or canticle.

Canto. *It.* Upper voice part in concerted music which carries the melody.

Canto a Cappella. *It.* Church music.

Canto Armonico. *It.* Part song.

Canto Fermo. *It.* CANTUS FIRMUS.

Canto Figurato. *It.* CANTUS FIGURATUS.

Canto Gregoriano. *It.* GREGORIAN CHANT.

Canto Llano. *Sp.* PLAIN CHANT.

Canto Plano. *It.* PLAIN CHANT.

Canto Primo. *It.* First soprano.

Cantor. "Precentor." Officer in charge of music at Cathedral, Monastic, or Collegiate churches; principal of a college of church music; heads of musical institutions, such as the LEIPSIC THOMASSCHULE.

Cantor Choralis. *L.* Chorusmaster.

Canto Recitativo. *It.* Declamation; recitative.

Canto Ripieno. *It.* Additional soprano parts for chorus.

Cantoris. In cathedrals where antiphonal singing was practiced, the precentor or cantor usually had his stall on the north side of the choir facing the altar, and this was called the Cantoris side, as opposed to that on the south side where stood the dean's stall, known therefore as the Decani side.

Canto Secondo. *It.* Second soprano.

Cantus Ambrosianus. *L.* AMBROSIAN CHANT.

Cantus Coronatus. *L.* Melody progressing by consonances and accompanied by fa-burden.

Cantus Durus. *L.* Song modulated into a key of one or more sharps.

Cantus Ecclesiasticus. *L.* Plainsong or other church melodies; method of singing instead of saying the liturgy.

Cantus Figuratus. *L.* Church music having more than one note to the syllable, which was forbidden in ancient times.

Cantus Firmus. *L.* Plain unornamented church song such as Palestrina loved to glorify by elaborate contrapuntal treatment, in which, however, the melody was distinctly preserved, other parts moving below it in counterpoint modeled upon it; hence the upper or chief melody part in polyphonic works.

Cantus Fractus. *L.* "Broken melody" or tune proceeding by consonances, either perfect or imperfect.

Cantus Gregorianus. *L.* GREGORIAN CHANT.

Cantus Mensurabilis. *L.* Measured song. The practice of dividing music into measures of equal duration by means of bars seems to have been a gradual growth of the 14th and 15th centuries to which many musicians contributed, but for which none was solely responsible.

Cantus Planus. *L.* PLAIN SONG.

Cantus Romanus. *L.* Roman or Gregorian chant.

Canun. Turkish zither.

Canzona. *It.* Short song, somewhat like the madrigal or its instrumental imitation; obsolete term for sonata; obsolete time indication equivalent to allegro.

Canzonet or **Canzonetta.** *It.* Originally a diminutive canzona in parts; term for short songs of light order.

Canzoniere. *It.* Song-book.

Caoinan. Irish funeral song or wail.

Capellmeister. *Ger.* Chapelmas-

ter; director of music in a chapel or church or title of honor.

Capiscolus. Precentor.

Capo. *It.* Head or beginning.

Capo, da. *It.* Indicates return to beginning.

Capocci (Gaetano) composed church music and directed and played organ at St. John Lateran, Rome. B. Oct. 16, 1811; d. Jan. 11, 1898. **Filippo** became director of music at St. John Lateran in succession to his father GAETANO; composed sonatas, etc.; pupil of his father and of GUILMANT. B. Rome, May 11, 1840; add. Rome.

Caporale (Andrea) composed for 'cello and played 'cello in London 1735 to his death, about 1756.

Capotasto. *It.* Bar crossing the fingerboard of a guitar to which it may be fastened by a screw, forming a permanent GRANDE BARRÉ, raising the pitch of the strings and altering the key.

Capoul (Joseph Victor Amédée) sang ten. rôles in opera; debut Paris Opéra Comique, 1861 to 1889, when he joined administrative staff of Paris Opéra. B. Feb. 27, 1839, Toulouse; add. Paris.

Capriccietto. *It.* Little caprice.

Capriccio. *It.* Originally a lively whimsical composition in fugal style; in the 18th century instrumental pieces which would now be styled etudes; in the modern sense generally a composition in modified rondo or sonata form.

Capuletti e i Montecchi. Vincenzo Bellini's three-act opera to book by Romani, founded on Romeo and Juliet, was first performed at Venice, Mar. 12, 1830.

Caraccio (Giovanni) composed church music and madrigals; one of 14 composers who collaborated in volume of psalms dedicated to Palestrina; played organ at S. Maria Maggiore, Rome, and directed 23 years, until his death, 1626. B. Bergamo.

Caracteres de Musique. *Fr.* Characters or signs used in musical NOTATION.

Caradori-Allan (Maria C. R.) sang sop. in opera and concert, debut London, 1822 to 1846. B. Milan, 1800; daughter of Col. Baron de Munck; d. Oct. 15, 1865.

Carafa di Colobrano (Michele Enrico) composed 35 operas, some of which rivalled those of Rossini and Auber in popularity, such as "La Fiancée de Lammermoor," "Masaniello," "Le Solitaire"; taught composition at Paris Conservatoire; officer under Murat, decorated by Napoleon in 1812. B. Nov. 17, 1787, Naples; d. Paris, July 26, 1872.

Caral. Old English for CAROL.

Carattere. *It.* Character; dignity.

Cardon (Louis) wrote "Art de jouer la harpe" and played harp admirably. B. Paris, 1747; d. Russia, 1805. **Pierre** played 'cello and sang. B. Paris, 1751; brother of LOUIS.

Cardoso (Manuel) composed church music; sub-prior and chapelmaster of Carmelites at Lisbon and friend of King John IV. B. Fronteira, Spain, 1569; d. Lisbon, Nov. 29, 1650.

Caresana (Cristoforo) composed solfeggi, church and chamber music; played organ at Naples. B. Tarentum, 1655; d. Naples, 1730.

Carestini (Giovanni) became the greatest con. singer of his day; debut in Bononcini's "Griselda," Rome, 1721; Handel's principal singer during London engagement of FARINELLI at Bononcini's rival opera house, range from d to g''; retired 1758 on concluding engagement at St. Petersburg. B. Monte Filatrano, Ancona, 1705; assumed name Cusanino in gratitude to his early patrons the Cusani of Milan.

Carey (Henry) composed "Sally in our Alley" and numerous other songs and cantatas, for which he wrote the verses as well, possibly including "God Save the King"; wrote and composed quantities of dramatic farces and burlesques, among them "Chrononhotonthologos," "The Dragon of Wantley," and "Nancy," revived as "The Press Gang" and "True Blue." B. about 1690; son of George Saville, Marquis of Halifax; d. London, Oct. 4, 1743. **George Savile** sang and acted; advanced his father's claim to the authorship of "God Save the

King"; father of Anne, who was Edmund Kean's mother. B. 1743; son of HENRY; d. 1807.

Carezzando. *It.* Caressingly.

Caricato. *It.* Exaggerated.

Carillon. Fixed BELLS, which may be played by hand or by one of many mechanical appliances, the most common of which is a barrel on the principle of the music box and BARREL ORGAN. Illustrations representing small carillons played by hand are common in mediæval church books, but large carillons, such as may be found in the steeples of churches or town halls in almost every city, first came into use in the Low Countries. Mathias van den Gheyn, b. Mechlin, 1721, but settled in Louvain, from whom is descended the present Van Aerscholdt family of bell founders, was among the earliest of great carillon makers and players or carillonneurs. Mechlin has a carillon of 45 bells, the largest, cast by Aerscholdt, 1844, weighing nearly 10 tons; Ghent has a carillon of 48 bells; Antwerp of 40 bells; Bruges, 48 bells, etc.

Carlo (Johann Heinrich) improved and played trumpet. B. Eckernforde, Holstein, 1736.

Carissimi (Giacomo) composed oratorios, developed the sacred cantata, directed music at S. Apollinare, Rome, 1628 to his death, Jan. 12, 1674; taught Bononcini, Scarlatti, Cesti. B. Marino, near Rome, 1604.

Carita, con. *It.* With tenderness.

Carl (William Crane) played organ in concert and at 1st Pres. Church, New York City; taught; pupil of Guilmant. B. Bloomfield, N. J., Mar. 2, 1865; add. New York City.

Carlo (Geronimo) edited collection of five-part motets, published as "Motetti del Labirinto," Venice, 1554–55.

Carlton (Rev. Richard) composed madrigals; priest at Norwich Cathedral; d. about 1638.

Carmagnole. French Revolutionary song beginning "Madame Veto avait promis," and with the refrain, "Dansons la carmagnole, vive le son du canon."

Carmen. Georges Bizet's four-act opera to book by Meilhac and Halévy, based on Prosper Merimée's story, was produced Mar. 3, 1875, at the Opéra Comique, Paris, and ranks with the most popular in modern repertoire. The first act represents a square in Seville, the cigarette factory to the right, to the left a guardhouse. Michaela enters seeking Don José, for whom she bears a message from his mother, but only sees Morales, for the Brigadier Don José and his officer, Zuniga, are in command of the guard. Presently the guard is relieved and the girls rush from the factory as noon strikes, followed by Carmen, who flirts with the men, and as she reenters the factory, tosses a flower to José. Then Michaela returns, gives José a letter, money, and his mother's kiss, and he sends her home with loving messages, just as a riot breaks out in the factory. Carmen, in a fit of rage, has stabbed a girl, is arrested, and has her arms tied to prevent further mischief. Left alone with José, Carmen pleads for her release most seductively. He finally unties her hands, agrees to meet her at the house of Lillas-Pastia, and connives at her escape. Punished for his fault, José finds her two months later at Lillas-Pastia's, where she has been making merry with his superior Zuniga, a band of gipsy smugglers, and the toreador Escamillo. Carmen coquets with him, and urges him to run away with her and join the smugglers. Zuniga returns, orders José back to the barracks, reproaching Carmen for preferring a mere brigadier to an officer. José denounces his superior, and they are about to fight, when the gipsies disarm and bind Zuniga, and José prefers joining them with Carmen to another term in military prison. The third act represents a smuggler's camp. Carmen has tired of José, and wishes to rejoin the toreador. She runs the cards, finding her death foreshadowed. Escamillo, who has found her retreat, comes to claim her, but is obliged to fight José. They are separated by the gipsies, and Escamillo leaves, inviting Carmen to meet him at the bull fight in Seville. Michaela comes, telling José that his mother is dying of grief,

and they go away together as the toreador's song is heard in the distance. The fourth act shows the entrance to the Seville bull-ring. A crowd escorts Escamillo through the gates, but as Carmen is about to enter, José stops her. Though warned by her gipsy friend Frasquita that José will kill her, she has no fear, and only laughs when he pleads his love and finally threatens her. Shouts from the bull-ring announce that Escamillo has again been victorious, and Carmen, with a cry of joy, moves toward the entrance, throwing at José a ring he had given her. In despair and rage, he stabs her, and Escamillo, returning from the arena with an admiring throng, finds José kneeling beside Carmen's corpse. At the first production Mme. Galli-Marie sang the title rôle, and the Michaela was Mlle. Chapuy. The principal music numbers are: Act I: the old Habanera "Amor, misterioso angelo," Carmen, mez. sop.; "La madre tua con me," Michaela, sop.; "Mia madre io la rivedo," Don José, ten.; the seguidilla "Presso il bastion di Seviglia," Carmen; Act II: "Vezzi e anella scintillar," Carmen and chorus; "Toreador, attento," Escamillo, bar.; "Abbiamo in vista," quintet; "Voglio danzar per tuo piacer," Carmen; "Il fior che avevi," Don José; Act III: "Mischiam! alziam!" terzetto; "Lo dico no, non son paurosa," Michaela; Act IV: Toreador's march.

Carmen (Johannes) composed in Paris, 15th century.

Carnaby (Dr. William) composed songs, played organ, sang in Eng. Chapel Royal. B. London, 1772; d. Nov. 13, 1839.

Carnaval de Venise. Tune of unknown origin first made famous by the celebrated variations written for it by Paganini, who first heard it in Venice.

Carneval. Robert Schumann's 21 piano pieces, each with a title suggestive of a carnival scene, were published as Op. 9, and dedicated to Carl Lipinski. 1837.

Carnicer (Ramon) composed nine operas, including "Adela de Lusignano," "Elena e Malvino," and "Colombo," symphonies, church music; conducted opera at Barcelona and Madrid; taught composition in Madrid Conservatory. B. Oct. 24, 1789, Lerida, Catalonia; d. Madrid, Mar. 17, 1855.

Carol. Song of praise appropriate to Christmas, midway in style between hymns and ballads; anciently song accompanying a round dance or the dance itself; to sing.

Caron (Philippe) composed secular songs and church music; Cambrai, 15th century.

Caron (Rose Lucille) sang sop. in opera and concert; debut Brussels, 1882, where she created the Brunhilde of Ernst Reyer's "Sigurd," to 1902, when she became vocal teacher in the Paris Conservatoire. B. Monerville, France, Nov. 17, 1857; add. Paris.

Caroso (Fabritio) wrote "Il Ballarino," Venice, 1581; republished in enlarged form, Venice, 1600, as "Nobilita di Dame," containing the music of dances in lute-tablature.

Carpani (Giuseppe) wrote libretti and "Haydine," an appreciation of his friend Haydn. B. Villalbese, Brianza, Jan. 28, 1752; d. Vienna, Jan. 22, 1825.

Carpentras or **Carpentrasso.** Eleazar GENET was so called from his place of birth.

Carr (Dr. Frank Osmond) composed "His Excellency," 1894, to libretto by W. S. Gilbert; and other dramatic pieces. B. about 1857, Yorkshire, Eng.

Carr (John) published music in London, 17th century.

Carré (Albert) became director of the Paris Opéra Comique, 1898, from which he retired at the close of the season 1907–8, after a very successful administration, to become director of the Comédie Française, when it was rumoured that his successor would be M. Ghensi. B. June 22, 1852; add. Paris.

Carreño (Teresa) composed the national hymn of Venezuela; ranked as the foremost pianist of her sex since retirement of Clara Wieck Schumann; conducted and sang in opera. Pupil first of her father, the Minister of Finance of Venezuela, later of L.

Gottschalk, New York, Mathias in Paris, and Rubinstein; she played in public in New York at nine, and toured the United States; later sang in opera under Mapleson and Maurice Strakosch; m. E. Sauret, then Giovanni Tagliapietra, then Eugen d'Albert, 1892–95; then Arturo Tagliapietra, brother of her second husband, 1902. B. Caracas, Dec. 22, 1853; add. Caracas.

Carrodus (John Tiplady) composed for and played violin. B. Yorkshire, Eng., Jan. 20, 1836; d. July 13, 1895.

Cartel. Sketch of a score.

Cartellone. *It.* Prospectus of opera season.

Carter (Thomas) composed popular songs, "O Nanny, wilt thou gang wi' me?" and "Guardian Angels," six sonatas for harpsichord; played organ. B. 1734, Dublin. **Sampson** composed songs and such dramatic pieces as "The Fair American," 1782; "The Constant Maid," and the comic opera, "Just in Time," 1792. B. Dublin; elder brother of THOMAS; d. Oct. 16, 1804, London.

Carter (Thomas) composed songs and dramatic pieces; directed music in Calcutta Theatre. B. Dublin, 1769; d. London, Nov. 8, 1800.

Cartier (Jean Baptiste) wrote on, composed for, and played violin. B. May 28, 1765, Avignon; d. Paris, 1841.

Carulli (Ferdinando) wrote a "Methode" for guitar, became famous guitarist, and composed 300 guitar pieces; wrote "Harmonie appliquée à la Guitare," Paris, 1825. B. Naples, Feb. 10, 1770; d. Paris, 1841.

Caruso (Enrico) sang ten. in opera at Covent Garden, London, and Metropolitan Opera House, New York, 1905–8, having previously toured South America and sung in principal Italian cities; possessed voice of wide compass and great power, with extensive Italian repertoire. In June, 1908, he was made Chevalier of the Legion of Honor. B. Naples, 1874; add. Villa alle Panchi, Porta San Gallo, Naples.

Caruso (Luigi) composed 60 operas, including "Il Barone di Trocchia," "Artaserse," and "L'Avviso ai Maritati"; oratorios and cantatas. B. Naples, Sept. 25, 1754; d. Perugia, 1822.

Carvaillé (Léon) managed the Paris Opéra Comique from 1876 until its destruction by fire, May 25, 1887; fined and imprisoned for failing to take precautionary measures; succeeded by M. Paravey, 1888. B. 1825; pupil of Paris Conservatoire; d. Dec. 26, 1897.

Carvalho (Marie Caroline Felix) sang sop. in opera, debut in 1849 to 1872, and in concert until 1887, ranking as the foremost of French women singers for nearly a generation; pupil of her father Felix Miolan, the oboist, and of Duprez at the Conservatoire. B. Marseilles, Dec. 31, 1827; d. July 10, 1895.

Cary (Annie Louise) sang con. in opera and concert, 1868 to 1882; London, New York, St. Petersburg; pupil of J. Q. Wetherbee and Lyman Wheeler, Boston, Corsi, Milan, and Maurice Strakosch, under whose management she won her greatest success. B. Wayne, Me., Oct. 22, 1842; m. Charles M. Raymond, 1882, and retired; add. New York City.

Casali (Giovanni Battista) composed church music and the operas "Campaspe," 1740, and "Antigone," 1752; chapelmaster at St. John's Lateran, Rome, 1759. to his death, 1792.

Case (John) wrote "The Praise of Musicke," 1586. B. Woodstock, Eng.; d. Jan. 23, 1599.

Casentini (Signora) sang in London opera, 1791 to 1793.

Casini (Giovanni Maria) composed two oratorios and church music; played organ Florence Cathedral; opposed equal temperament and favoured the Greek modes. B. Florence, 1675.

Cassagrande. *It.* Bass drum.

Cassation. 18th century music for open air performance.

Cassel (Guillaume) taught singing at Brussels Conservatory. B. Lyons, 1794; d. Brussels, 1836.

Castanets. Percussion instruments consisting of small shells of hard wood hinged together, held in the hand and snapped together. As an accompani-

ment for dancing it is popular in Spain; probably of Moorish origin.

Castellan (Jeanne Anaïs) sang sop. in opera and concert, 1836 to 1859, touring Europe and America. B. Oct. 26, 1819, Beaujeu, France; pupil of the Paris Conservatoire.

Castelli (Ignaz Franz) wrote libretti and edited the Vienna "Allgemeiner Musikalischer Anzeiger," which he founded. B. Vienna, Mar. 6, 1781; d. Feb. 5, 1862.

Castillon, de (Alexis Vicomte de St. Victor) composed the overture "Torquato Tasso," Psalm lxxxiv for soli, chorus, and orchestra, "Esquisses symphoniques," "Marche Scandinave," and chamber music; pupil of Massé and of César Franck. B. Chartres, France, Dec. 13, 1838; d. Mar. 5, 1873, Paris.

Castrati. *It.* Eunuchs or artificial male sopranos and contraltos.

Castro, de (Jean) composed church music, madrigals, and chansons; vice chapelmaster at Vienna, 1588. B. Evreux.

Castro (Ricardo) was director general of the Mexican National Conservatory of Music, where he had received his musical education, and in turn became an instructor. An accomplished pianist, his friends raised a fund which enabled him to study in Europe for four years, and on his return he produced his opera, "Legend of Rudel," with such great success that he was instantly hailed as the foremost Mexican composer. B. Mexico, 1877; d. Mexico City, Nov., 1907.

Castrucci (Pietro) played first violin in Handel's London opera orchestra, composed for that instrument, and invented the VIOLETTA MARINA. B. Rome, 1689; pupil of Corelli; d. Dublin about 1769.

Catalani (Alfredo) composed the operas "Elda," 1880; "Dejanice," "Ero e Leandro," "Edmea," 1886; "Loreley," 1890; "La Wally," 1892; wrote a mass at 14. B. Lucca, June 19, 1854; pupil of his father, a church organist, and of the Paris Conservatoire; d. Aug. 7, 1893, Milan.

Catalani (Angelica) ranked as the greatest concert and operatic sop. in the world from her debut at 16 in Venice, 1795, until her retirement, 1828; possessed a range up to g‴ and a facility in bravura singing unsurpassed; sang with great success in all European music centres, and in the single year 1807 earned $83,500 by her English operatic and concert engagements. In 1804, Catalani m. Valabrègue, of the French diplomatic service, who saw to it that her contracts with managers were of the best, rigidly enforced, and spent the greater part of her enormous earnings. The keenness of his dealings in business did not prevent her from giving her services freely to charities, and it has been estimated that she raised 2,000,000 francs for charity by her concerts. In 1814 Catalani was given a subvention of 160,000 francs to manage the Italian opera in Paris, but was unsuccessful. Her last appearance in public took place at the York Festival, 1828, after which she retired to a villa near Florence, where she established a singing school for girls. B. Sinigaglia, Italy, May 10, 1780; d. Paris, June 12, 1849.

Catch. Canon or round for three or more voices in which each singer took up his part or "catch" in such a way as to give new meaning to the cue or catch word. These musical trifles were in great favor in England in the 17th and 18th centuries.

Catch Club was founded in London, 1761, to encourage the composition and performances of canons, catches, and glees, and of late years has held semi-monthly meetings during the season. The non-professional members have included distinguished gentlemen, nobles, and members of the royal family, and among the professional members have been: Beard, Battishill, Arne, Hayes, Atterbury, Paxton, Webbe, Piozzi, Knyvett, Stevens, Callcott, Danby, Greatorex, Bartleman, Cooke, Horsley, Goss, Walmisley, and Turle.

Catel (Charles Simon) composed the operas "Semiramis," 1802; "L'Auberge de Bagnères," 1807; "Les Bayaderès," 1810; symphonies and chamber music, and much of the military

Gottschalk, New York, Mathias in Paris, and Rubinstein; she played in public in New York at nine, and toured the United States; later sang in opera under Mapleson and Maurice Strakosch; m. E. Sauret, then Giovanni Tagliapietra, then Engen d'Albert, 1892-95; then Arturo Tagliapietra, brother of her second husband, 1902. B. Caracas, Dec. 22, 1853; add. Caracas.

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Caruso (Luigi) composed 6[illegible] including "Il Barone di T[illegible] "Artaserse," and "L'Avviso ai Maritati"; oratorios and cantatas. B. Naples, Sept. 25, 1754; d. Perugia, 1822.

Carvaillé (Léon) managed the Paris Opéra Comique from 1876 until its destruction by fire, May 25, 1887; fined and imprisoned for failing to take precautionary measures; succeeded by M. Paravey, 1888. B. 1825; pupil of Paris Conservatoire; d. Dec. 26, 1897.

Carvalho (Marie Caroline Felix) sang sop. in opera, debut in 1849 to 1872, and in concert until 1887, ranking as the foremost of French women singers for nearly a generation; pupil of her father Felix Miolan, the oboist, and of Duprez at the Conservatoire. B. Marseilles, Dec. 31, 1827; d. July 10, 1895.

Cary (Annie Louise) sang con. in opera and concert, 1868 to 1882; London, New York, St. Petersburg; pupil of J. Q. Wetherbee and Lyman Wheeler, Boston, Corsi, Milan, and Maurice Strakosch, under whose management she won her greatest success. B. Wayne, Me., Oct. 22, 1842; m. Charles M. Raymond, 1882, and retired; add. New York City.

Casali (Giovanni Battista) composed church music and the operas "Campaspe," 1740, and "Antigone," 1752; chapelmaster at St. John's Lateran, Rome, 1759. to his death, 1792.

Case (John) wrote "The Praise of Musicke," 1586. B. Woodstock, Eng.; d. Jan. 23, 1599.

Casentini (Signora) sang in London opera, 1791 to 1793.

Casini (Giovanni Maria) co[illegible] posed two oratorios and church mus[illegible] played organ Florence Cathedral; [illegible] posed equal temperament and fa[illegible] the Greek modes. B. Florence, [illegible]

Cassagrande. *It.* Bass dr[illegible]

Cassation. 18th century [illegible] open air performance.

Cassel (Guillaume) [illegible] ing at Brussels Con[illegible] Lyons, 1794; d. Brus[illegible]

Castanets. Percu[illegible] consisting of small sh[illegible] hinged together, h[illegible] snapped together [illegible]

ment for dancing it is popular in Spain; probably of Moorish origin.

Castellan (Jeanne Anaïs) sang sop. in opera and concert, 1836 to 1859, touring Europe and America. B. Oct. 26, 1819, Beaujeu, France; pupil of the Paris Conservatoire.

Castelli (Ignaz Franz) wrote libretti and edited the Vienna "Allgemeiner Musikalischer Anzeiger," which he founded. B. Vienna, Mar. 6, 1781; d. Feb. 5, 1862.

Castillon, de (Alexis Vicomte de St. Victor) composed the overture "Torquato Tasso," Psalm lxxxiv for [illegible] and chamber music; pupil of Massé and of César Franck. B. Chartres, France, Dec. [illegible]; d. Mar. 5, 1873, Paris.

Castrati. [illegible]

Castro, de (Jean) [illegible] B. [illegible]

Castro (Ricardo) [illegible] a [illegible] Europe [illegible] turn he [illegible] of Rudel," [illegible] that he was [illegible] foremost Mexican composer. B. Mex- [illegible]; d. Mexico City, Nov., 1907.

[illegible] (Pietro) played first vio- [illegible] Handel's L[illegible] orches- [illegible] the VI[illegible]RINA, [illegible] 1680-[illegible]; d. [illegible] about [illegible] (A[illegible] and the "Ebr[illegible]" a Le[illegible] 1886; [illegible]" 1892; [illegible] a mus[illegible], June 1856; [illegible], a church [illegible] Conserva- [illegible] d. [illegible]

Catalani [illegible] ranked as the [illegible] sop. [illegible]

the world from her debut at 16 in Venice, 1795, until her retirement, 1828; possessed a range up to g''' and a facility in bravura singing unsurpassed; sang with great success in all European music centres, and in the single year 1807 earned $83,500 by her English operatic and concert engagements. In 1804, Catalani m. Valabregue, of the French diplomatic service, who saw to it that her contracts with managers were of the best, rigidly enforced and spent the greater part of her enormous earnings. The [illegible] of her dealings in business did not prevent her from giving her services freely to charities and it has been estimated that she raised 2,000,000 francs for charity by her concerts. In 1814 Catalani was given a subsidy of 160,000 francs to manage [illegible] opera in Paris [illegible]

[illegible]

[illegible] and [illegible] has held [illegible] ing the season. The [illegible] members have included [illegible] gentlemen, nobles, and members of the royal family, and among [illegible] sional members have been [illegible] Battishill, Arne, [illegible] Paxton, [illegible] Henri [illegible] by [illegible]

[illegible] Simon, [illegible] symphonies and [illegible] much of the military

music played by the bands of the French revolutionary armies; became professor of composition at the Conservatoire on its establishment, 1795; wrote a valuable treatise on harmony. B. L'Aigle, Orne, June 10, 1773; d. Nov. 29, 1830, Paris.

Catelani (Angelo) composed operas and wrote on musical history and biography; chapelmaster and librarian at Modena. B. Mar. 30, 1811; d. Sept. 5, 1866.

Catena di Trilli. *It.* Succession of trills.

Caters. Changes rung on nine bells.

Catgut is never made into strings of musical instruments, but the strings so called are made from the intestines of sheep or horses.

Cathedral Music in the Anglican church was originally an adaptation of the Roman liturgical music as it had been sung in Sarum Cathedral. Archbishop Cranmer is believed to have made the first adaptation of the Litany, and to have authorized the plain song to which it was to be chanted, and in John Marbecke's "Book of Common Praier noted," 1550, is a further musical adaptation of the Roman services. Henry VIII's Commissioners directed that the service be sung in a "plain, distinct and audible manner"; the singing or chanting of the liturgy is further authorized by rubric in the Prayer Book of Edward VI, and the use of song in church service was enjoined again by Elizabeth in the first year of her reign, 1559, who specified that "the same may be as playnely understanded as if it were read without syngynge." During the Commonwealth the simplest form of psalm singing was encouraged, but the ornate musical accompaniment of worship was abolished. In 1660 music was restored to the church service by Charles II, but the communion service was said, not sung, and Cathedral Music was neglected until 1840, since which time there has been a return to full choral service, including chanting of the communion.

Catherine Grey. Michael William Balfe's three-act opera, to book by Bunn, was first performed May 27, 1837, at Drury Lane, London, Balfe being one of the caste.

Catley (Anne) sang sop. in light English opera with great success; debut Covent Garden, London, 1762; retired 1784. B. London, 1745; m. General Lascelles; d. Oct. 14, 1789.

Catling. Smallest of lute-strings.

Cauda. *L.* Tail of a note.

Caurroy, du (François Eustache) composed mass long sung at the funerals of French kings, songs; was Sieur de St. Frémin, canon of Ste. Chapelle and prior of St. Aioul de Provins, and "Surintendant de la Musique de Roi," 1599. B. Gerberoy near Beauvais, 1549; d. Aug. 7, 1609, Paris.

Causton (Thomas) composed church music and sang Eng. Chapel Royal; 16th century.

Cavaccio (Giovanni) composed church music; directed music in Bergamo Cathedral. B. Bergamo, 1556; d. Aug. 11, 1626.

Cavaillé-Col (Aristide) built organs and was first to employ Barker's pneumatic lever. B. Montpellier, Feb. 2, 1811, descended of family of organ builders; d. Paris, 1886.

Cavaletto. *It.* Cabaletta; small bridge; break between vocal registers.

Cavalieri, del (Emilio) was among the first to write instrumental accompaniments and to employ BASSO CONTINUO; composed "La Rappresentazione di Anima e di Corpo," "Il Satiro," and other operas; became "Inspector General of Artists at Florence." B. Rome about 1550; d. Mar. 11, 1602.

Cavalieri (Katherina) sang sop. in Vienna opera, debut at 14 in 1775; retired 1793; created the rôle of Constance in "Entführung," which Mozart composed for her; favourite pupil of Salieri, who also composed for her. B. Vienna, 1761; d. June 30, 1801.

Cavalieri (Lina) sang sop. in opera, debut in "Pagliacci," Lisbon, 1900; in Naples, Warsaw, Metropolitan Opera, New York, and Covent Garden, London; in earlier life favourite in cafés chantant. B. Dec. 24, 1874, Rome.

Cavalleria Rusticana. Pietro Mascagni's one-act opera, to book by G. Targioni-Tozzetti and G. Menasci, based on a tale by Verga, won the prize offered by the publisher Sonzogno, and was first performed May 17, 1890, at Rome, with immediate success. This drama of "rustic chivalry" is laid in a Sicilian village to which Turiddu, a young peasant, returns after his service in the army. In his absence Alfio, the carrier, has married Lola, with whom Turiddu was in love, and he consoles himself by playing the gallant to Santuzza. Lola again ensnares him, however, and his love for her is expressed in a beautiful Siciliana which is introduced in the overture. The rising curtain discloses a public square. Santuzza comes to the cottage of Lucia in search of her faithless lover, and is told that Turiddu has gone to Francofonte. Alfio comes in cracking his whip, singing the joys of the road and the fidelity of his wife Lola, and asks for wine. Lucia tells him that Turiddu has gone to the next village to buy some, but Alfio remembers to have seen him near his own cottage. Just then the Easter hymn is begun in the church, and the peasantry enter, leaving Lucia and Santuzza alone. The girl tells Turiddu's mother that she has been betrayed. Later, as Lucia enters the church, Turiddu appears, and Santuzza pleads with him to fulfil his promise of marriage, but he refuses. Lola is heard singing in the distance, and when she enters she taunts Santuzza while coquetting with Turiddu. She too goes into the church, and Turiddu, throwing Santuzza, who tries to detain him, to the ground, follows. Then Santuzza, mad with jealousy and despair, tells Alfio that Lola has deceived him, and he vows vengeance. After a beautiful intermezzo the action is resumed. The people are leaving church, and Turiddu invites his friends to join him in some wine. Alfio refuses, and then comes a challenge in Sicilian fashion, Turiddu biting Alfio's ear. Turiddu repents his folly, bids farewell to his mother, to whom he commends Santuzza, and rushes off to join Alfio in combat. A few moments later the peasants announce that Alfio has killed him. The principal musical numbers are the Siciliana "O Lola, c'hai di latti," in the overture, Turiddu, ten.; "Il cavallo scalpita," Alfio, bar.; "Inneggiamo, il Signor," Santuzza, sop., and chorus; "Voi lo sapete, O mamma," Santuzza; "Fior di giaggolo," Lola, mez. sop.; the Intermezzo; and "Viva il vino," Turiddu. At the first performance Roberto Stagno was the Turiddu and Gemma Bellincioni the Santuzza.

Cavalli (Pietro Francesco) composed 27 operas, including "Le Nozze di Teti," 1639; "Serse," 1660, for the marriage festivities of Louis XIV in Paris; "Ercole amante," and church music; played organ at St. Mark's, Venice, where he finally became chapelmaster; son of Caletti-Bruni, a musician of Crema, Venice, assumed name Cavalli in compliment to his patron, a Venetian nobleman. B. about 1600; d. Jan. 14, 1676.

Cavallini (Ernesto) composed for and played and taught clarinet. B. Aug. 30, 1807; d. Jan. 7, 1873.

Cavalquet. *Fr.* Military trumpet-signal.

Cavatina. *It.* Originally meant a melody in one part and without repeat, but is now applied to such arias as "Salve dimora" in "Faust" and "Be thou faithful" in Mendelssohn's "St. Paul."

Cavendish (Michael) composed "Ayres for four Voyces," 1599; and, with nine other composers, "The Whole Booke of Psalmes," published by Este, 1592.

Cavos (Catterino) composed "Ivan Sonsanin" and successful Russian fairy operas; conducted at Padua, taught in Venice, became conductor of St. Petersburg opera, 1797. B. Venice, 1776; son of the director of "La Fenice"; d. 1840.

Cazzati (Maurizio) composed church music; chapelmaster to Duke of Sabioneta and to churches in Ferrara, Bergamo, and Bologna. B. 1620, Guastalla; d. 1677.

C Barré. *Fr.* Time indication C with a line through it.

C Dur. *Ger.* C major.

Cebell. Obsolete name of dance form now called GAVOTTE.

Cecilia (Saint). Noble Roman virgin and martyr whose festival, Nov. 22, is celebrated as that of the tutelary saint of music and musicians, and for whom many important societies have been named.

Celere. *It.* Swift.

Celerità, con. *It.* With speed; swiftly.

Celesta. Keyboard percussion instrument invented by Mustel, Paris.

Céleste. *Fr.* Directs use of soft pedal.

Céleste, Voix. *Fr.* Organ or harmonium stop; Vox Angelica.

Celestino (Eligio) composed for and played violin; concertmeister to Duke of Mecklenburg. B. 1739, Rome; d. Jan. 14, 1812.

Cellier (Alfred) composed light operas, including "Nell Gwynne," revived later with new book as "Dorothy," "The Mountebanks," to book by W. S. Gilbert, 1892, "Bella Donna," "Pandora," book by Longfellow, Boston, 1881; orchestral "Suite Symphonique," setting of Gray's "Elegy," etc.; played organ and conducted. B. London, 1844; d. 1891.

'Cello. Popular abbreviated name of VIOLONCELLO.

Cembal d'Amore. Probably a double clavichord, now obsolete.

Cembalo. DULCIMER or cimbalom, still played in so-called Hungarian and Gipsy orchestras; abbreviation of clavicembalo or HARPSICHORD.

Cembanella or Cennamella. *It.* Flute or pipe.

Cenerentola. Gioacchino Rossini's opera, to book by Feretti, based on "Cinderella," was first performed during the Roman Carnival of 1817 at the Teatro Valle.

Centone. *It.* Patchwork or pasticcio.

Cerone (Dom. Pietro) wrote on theory; priest and musician to Chapels Royal of Spain and Naples. B. 1566, Bergamo; d. Naples.

Certon (Pierre) composed church music; chapelmaster at the Ste. Chapelle, Paris. D. Paris, Feb. 23, 1572.

Cervelat or Cervalet. Small reed instrument now obsolete.

Cervetto. Professional name of the BASSEVI family.

Ces. *Ger.* C flat.

Cesaris (Johannes) composed motets, and secular songs to French words, 15th century.

Cesti (Marcantonio) composed "L'Orontea," "La Dori," and other operas; did much to reform and improve the opera of his day; chapelmaster at Florence, 1646; vice chapelmaster at Vienna, 1666. B. about 1620; entered the Church; d. Venice, 1669.

Cetera. *It.* Citara or zither.

Cevallos (Francisco) composed church music; canon and music director Burgos Cathedral from 1535 to 1572.

Chabrier (Alexis Emmanuel) composed the operas "Gwendoline," Brussels, 1886; "Le Roi malgré lui," Paris Opéra Comique, 1887; and "Briséis," left unfinished; the scena "La Sulamite," "Espana," a rhapsody on Spanish airs; conducted, etc. B. Ambert, Puy de Dôme, Jan. 18, 1841; d. Paris, Sept. 13, 1894.

Chaconne. *Fr.* Obsolete Spanish dance in 3–4 time, often constructed upon a ground bass, and sometimes introduced as a slow movement in sonatas.

Chadwick (George Whitfield) composed three symphonies, six overtures, eight choral works with orchestra, chamber music, songs; conducted the Springfield and Worcester, Mass., Festivals, directed the New England Conservatory of Music, 1897; played organ; pupil of Eugene Thayer, Boston; Reinecke, Jadassohn, Leipsic Conservatory. "Rip van Winkle," an overture, was performed at Leipsic, and later in Boston, where Mr. Chadwick settled as teacher and organist. Other works to be noted are the concert overtures "Thalia," "Melpomene," "Euterpe," symphonies No. 1, in C major; No. 3 in F major, which won first prize in the competition of the National Conservatory of Music, 1894; "Columbian Ode" for dedication of the Chicago Exposition, 1892; "The Viking's Last Voyage," for the Boston Apollo Club, 1880. Mr. Chad-

wick also wrote a text book on harmony. B. Nov. 13, 1854, Lowell, Mass.; add. Boston.

Chair Organ. Choir or Prestant organ.

Châlet. Adolphe Adam's three-act comic opera, to book by Scribe, was first performed Sept. 25, 1834, in Paris.

Chalumeau. *Fr.* From the Latin "calumus," a reed, was the name of an obsolete instrument also called shawn or schalmey, from which clarinets and oboes may have been derived. The term applies to the clarinet's lowest register.

Chamber Music is that heard to better advantage in a small room or chamber, rather than in a large concert room, church, or theatre. The term originally included vocal as well as instrumental pieces for solo or concerted performance. In modern usage the term is restricted to music for strings or combinations of strings with piano.

Chamber Organ. Small organ.

Chambonnières, de (Jacques Champion) composed for, taught, and played harpsichord; musician to Louis XIV; took name from his wife's estate. Son of Jacques de CHAMPION.

Chaminade (Cécile) composed a Symphonie lyrique for chorus and orchestra; the ballet "Callirhoë," Marseilles, 1888; songs and piano pieces; played piano in concert; debut at 18. B. Paris, Aug. 8, 1861; add. Paris.

Champion (Antoine) played organ in Paris, 16th century. **Thomas** composed 60 psalms for four voices; played organ and harpsichord at courts of Charles IX and Henri III of France. **Jacques** played organ in Paris during reign of Louis XIII; son of THOMAS; father of CHAMBONNIÈRES.

Change. MODULATION or change of key.

Changeable Chant. One that may be sung in either major or minor mode.

Changer de Jeu. *Fr.* To change an organ's stops.

Change Ringing. Diversity of effect in bell ringing obtained by changing the order in which they are rung.

Changes. Alterations of bell melody by changing the order in which bells are rung.

Changing Notes. Passing notes or discords on accented parts of a measure.

Chanot (François) made a pear-shaped violin, which a committee of the Institute of France declared equal in quality to those of Guarnerius and Stradivarius, 1817, but like all attempts to improve on the models of those masters, his instrument finally proved a failure. B. Mirecourt, France, 1787; d. Brest, 1823. **Georges** made violins modeled on that of his brother FRANÇOIS, but eventually returned to the classic model. He married **Florentine Démoliens,** the only woman known to have become a skilled violin maker. B. Mirecourt, 1801; retired 1872. **Georges, Jr.,** made violins in London. B. Paris, 1831; son of MME. and GEORGES CHANOT; d. 1895. **G. A., F. W.,** and **Joseph,** three sons of GEORGES, JR., also made violins.

Chanson. *Fr.* Songs which are the French equivalent of the German lieder or English ballad, and like them are of all degrees of merit or demerit, reflecting the religious, political, and ethical status of the people among whom they were sung. Numerous classes of chansons may be grouped under four general heads, which seem to have been recognized by early French poets: chansons historique, de métier, d'amour, and bachique; and to these divisions may be added the chanson des rues, or street song.

Chant is the specific term for the musical rendering of a church service, although it also means "song" or "to sing," and is the French equivalent of song, tune, or vocal part. Ecclesiastical chants, whether Anglican, Gallican, Parisian, or of Cologne, are merely modifications of cantus firmi built upon GREGORIAN TONES. Anglican chant in John Marbecke's "Book of Common Praier noted" is an adaptation of the Roman ritualistic music to the first English versions of the service, 1550, and the Gregorian chants continued to be employed in Anglican churches until

liturgical music was suppressed by Cromwell. With the accession of Charles II, chanting was resumed in Cathedrals, at least. The ancient chants have been more carefully studied since 1840, the result being numerous editions of Anglican service books, of which the most important in recent years is "The Cathedral Prayer Book." Reformed Churches on the Continent held chanting in disfavour, like the English Puritans, preferring metrical versions of the psalms and other passages of scripture used in worship. Modern Anglican chants are either Single, consisting of a first strain of three and a second of four measures in length; or Double, having twice the length of a single chant. As originally sung in the Roman liturgy every syllable was sounded to a single note, and the Gregorian chant had five parts: the intonation, the first reciting note or dominant, the mediation, the second reciting note or dominant, and the ending. The Anglican chant eliminates the intonation, and permits several words to be chanted to the note, perfecting the rhythm. Fitting words to the music is called "pointing," and, in the absence of authority, editors have exercised their own discretion in pointing the psalter and canticles.

Chant Égal. *Fr.* Chant on two tones or chant en ison.

Chantant. *Fr.* Singing.

Chanter. One who chants; lay vicar.

Chanter à Livre Ouvert. *Fr.* Sight singing.

Chanterelle. *Fr.* A violin's E string; highest string on instruments, generally employed in producing a melody.

Chanterres. *Fr.* Mediæval ballad singers or cantadours.

Chanteur. *Fr.* Male singer.

Chanteuse. *Fr.* Female singer.

Chant Gregorien. *Fr.* Plain song or Gregorian chant.

Chantries. Roman Catholic chapels endowed for the celebration of masses attached to cathedrals and monasteries.

Chant sur la Livre. *Fr.* The accompaniment of a written part by another in free counterpoint, or by three others, composed and sung impromptu.

Chapeau Chinois. *Fr.* Small bells arranged on a frame resembling a Chinese hat.

Chapelle. *Fr.* Choir or orchestra or musical establishment, either religious or secular.

Chapelle, Maître de. *Fr.* Chapelmaster.

Chapels Royal. Clergy and lay clerks attached to royal families. There are English chapels royal at Whitehall, and St. George's, Windsor, but the term is usually restricted to the chapel at St. James's Palace, where the establishment, besides the clergy, includes ten boys, eight gentlemen, a chapelmaster, an organist, and a composer.

Chappell & Co. publish music and manufacture pianos in London. The house was founded in 1812 by Samuel Chappell, Francis Tatton Latour, and John Baptist Cramer, but eventually passed to the exclusive control of Mr. Chappell, who died, 1834, leaving the business to his widow and sons. **William** wrote on music, published song collections, and projected the Musical Antiquarian Society, 1840. B. London, Nov. 20, 1809; d. Aug. 20, 1888. THOMAS PATEY planned the London Saturday and Monday Popular Concerts, which were managed by his younger brother **Arthur**, and together they aided in building St. James's Hall. Thomas Patey died 1902, and his son **T. Stanley** succeeded to his interest in the house, which had become a corporation, 1896.

Chappington (John) built organs in England. D. 1606.

Chapple (Samuel) composed and played organ 40 years at Ashburton, though blind from infancy. B. Crediton, Eng., 1775; d. Oct. 3, 1833.

Characteristischer Ton. *Ger.* Leading note.

Characters. Signs employed in NOTATION.

Charakterstücke. *Ger.* Descriptive music.

Chard (Dr. George William) composer church music and glees; organ-

ist Winchester Cathedral. B. Winchester, Eng., 1765; d. May 23, 1849.

Charity Children attached to London charity schools held annual song festivals in St. Paul's Cathedral, 1704 to 1877, mustering from 5000 to 6000 voices.

Charles II. Sir George A. Macfarren's two-act English opera, to book by Desmond Ryan, was first performed in London, 1849.

Charpentier (Gustave) composed the opera "LOUISE," Paris Opéra Comique, 1900; "Orphee," "Tête rouge," "La Couronnement de la Muse"; ranked with the best of younger French composers. A native of Dieuze, Alsace-Lorraine, his parents removed to Tourcoing after the Franco-Prussian war; at 17 he entered the Lille Conservatory, won many prizes; became pupil of Massart, Pessard, and Massenet at the Paris Conservatoire; captured the prix de Rome, 1887, with "Didon," his "scène lyrique"; composed the suite "Impressions d'Italie"; and a "symphonie drama," "La Vie de Poète," in four movements for orchestra, chorus, and soli, to his own words. Other important works of more recent date are: "Fleurs du Mal," to Baudelaire's poems; "Quinze poèmes chantès"; an orchestral suite, 1894; "Serenade à Watteau," 1896; "Impressions fausses," orchestra and voices. B. June 25, 1860; add. Paris.

Charpentier (Marc Antoine) composed 17 operas, music to plays by Molière and Corneille; church music, oratorios, cantatas, symphonies; chapelmaster to the Ste. Chapelle and intendant to Duc d'Orleans, Regent of France. B. Paris, 1634; d. 1702.

Chasse, à la. *Fr.* In hunting style.

Chatterton (John Balsir) composed for harp; harpist to Queen Victoria. B. Norwich, 1802; d. London, April 9, 1871.

Chatzozerah or **Khatsotsrah.** *Heb.* Silver trumpets used by Moses for calling the assembly and "for the journeying of the camps."

Chausson (Ernst) composed "Hélène," two-act lyrical play; music for Shakespeare's "Tempest," "La Légende de Sainte-Cécile," lyrical play, and "Le Roi Arthus," Brussels, 1903; three symphonic poems, "Solitude dans le bois," "Viviane," "Soir de fête"; symphony in B flat; "Jeanne d'Arc," and other songs with orchestra, church, and chamber music; pupil of César Franck. B. 1855, Paris; d. Limay, July 10, 1899.

Chauvet (Charles Alexis) composed for and played organ at the Trinité, Paris; pupil of Benoist and Ambroise Thomas. B. June 7, 1837; d. Jan. 28, 1871.

Chavanne, von (Irene) sang con. Dresden Court Opera, 1885; pupil Vienna Conservatory. B. Gratz, 1867; add. Dresden.

Check. Part of the action in pianos which holds the hammer from the time it falls back from the string until released by rising of the key.

Cheese (Griffith James) played and wrote on piano and organ. B. 1751; d. London, Nov. 10, 1804.

Chef d'Attaque. *Fr.* Concertmeister.

Chef d'œuvre. *Fr.* Masterpiece.

Chef d'Orchestre. *Fr.* Conductor of orchestra.

Chef du Chant. *Fr.* Operatic chorusmaster.

Chelard (Hippolyte André Jean Baptiste) composed the opera "Macbeth," to book by Rouget de l'Isle; "Die Hermannschlacht," "L'Aquila Romana" (posth.); comic operas; chapelmaster at Munich and Weimar; conductor German opera in London; pupil of Gossec, Méhul, Kreutzer, and Cherubini at Paris Conservatoire; won prix de Rome, 1803. B. Feb. 1, 1789, Paris; son of clarinetist at Grand Opera; d. Feb. 12, 1861.

Chelidonizing. Singing the "swallow" or spring song.

Chell (William) wrote on music, in which he graduated at Oxford, 1524; held appointments at Hereford Cathedral until deposed by Elizabeth.

Chelys. *Gr.* Mercury's lyre; obsolete name of viol.

Cheng. Chinese mouth organ, said to have suggested invention of accordion and melodeon.

Gottschalk, New York, Mathias in Paris, and Rubinstein; she played in public in New York at nine, and toured the United States; later sang in opera under Mapleson and Maurice Strakosch; m. E. Sauret, then Giovanni Tagliapietra, then Eugen d'Albert, 1892–95; then Arturo Tagliapietra, brother of her second husband, 1902. B. Caracas, Dec. 22, 1853; add. Caracas.

Carrodus (John Tiplady) composed for and played violin. B. Yorkshire, Eng., Jan. 20, 1836; d. July 13, 1895.

Cartel. Sketch of a score.

Cartellone. *It.* Prospectus of opera season.

Carter (Thomas) composed popular songs, "O Nanny, wilt thou gang wi' me?" and "Guardian Angels," six sonatas for harpsichord; played organ. B. 1734, Dublin. **Sampson** composed songs and such dramatic pieces as "The Fair American," 1782; "The Constant Maid," and the comic opera, "Just in Time," 1792. B. Dublin; elder brother of THOMAS; d. Oct. 16, 1804, London.

Carter (Thomas) composed songs and dramatic pieces; directed music in Calcutta Theatre. B. Dublin, 1769; d. London, Nov. 8, 1800.

Cartier (Jean Baptiste) wrote on, composed for, and played violin. B. May 28, 1765, Avignon; d. Paris, 1841.

Carulli (Ferdinando) wrote a "Methode" for guitar, became famous guitarist, and composed 300 guitar pieces; wrote "Harmonie appliquée à la Guitare," Paris, 1825. B. Naples, Feb. 10, 1770; d. Paris, 1841.

Caruso (Enrico) sang ten. in opera at Covent Garden, London, and Metropolitan Opera House, New York, 1905–8, having previously toured South America and sung in principal Italian cities; possessed voice of wide compass and great power, with extensive Italian repertoire. In June, 1908, he was made Chevalier of the Legion of Honor. B. Naples, 1874; add. Villa alle Panchi, Porta San Gallo, Naples.

Caruso (Luigi) composed 60 operas, including "Il Barone di Trocchia," "Artaserse," and "L'Avviso ai Maritati"; oratorios and cantatas. B. Naples, Sept. 25, 1754; d. Perugia, 1822.

Carvaillé (Léon) managed the Paris Opéra Comique from 1876 until its destruction by fire, May 25, 1887; fined and imprisoned for failing to take precautionary measures; succeeded by M. Paravey, 1888. B. 1825; pupil of Paris Conservatoire; d. Dec. 26, 1897.

Carvalho (Marie Caroline Felix) sang sop. in opera, debut in 1849 to 1872, and in concert until 1887, ranking as the foremost of French women singers for nearly a generation; pupil of her father Felix Miolan, the oboist, and of Duprez at the Conservatoire. B. Marseilles, Dec. 31, 1827; d. July 10, 1895.

Cary (Annie Louise) sang con. in opera and concert, 1868 to 1882; London, New York, St. Petersburg; pupil of J. Q. Wetherbee and Lyman Wheeler, Boston, Corsi, Milan, and Maurice Strakosch, under whose management she won her greatest success. B. Wayne, Me., Oct. 22, 1842; m. Charles M. Raymond, 1882, and retired; add. New York City.

Casali (Giovanni Battista) composed church music and the operas "Campaspe," 1740, and "Antigone," 1752; chapelmaster at St. John's Lateran, Rome, 1759, to his death, 1792.

Case (John) wrote "The Praise of Musicke," 1586. B. Woodstock, Eng.; d. Jan. 23, 1599.

Casentini (Signora) sang in London opera, 1791 to 1793.

Casini (Giovanni Maria) composed two oratorios and church music; played organ Florence Cathedral; opposed equal temperament and favoured the Greek modes. B. Florence, 1675.

Cassagrande. *It.* Bass drum.

Cassation. 18th century music for open air performance.

Cassel (Guillaume) taught singing at Brussels Conservatory. B. Lyons, 1794; d. Brussels, 1836.

Castanets. Percussion instruments consisting of small shells of hard wood hinged together, held in the hand and snapped together. As an accompani-

ment for dancing it is popular in Spain; probably of Moorish origin.

Castellan (Jeanne Anaïs) sang sop. in opera and concert, 1836 to 1859, touring Europe and America. B. Oct. 26, 1819, Beaujeu, France; pupil of the Paris Conservatoire.

Castelli (Ignaz Franz) wrote libretti and edited the Vienna "Allgemeiner Musikalischer Anzeiger," which he founded. B. Vienna, Mar. 6, 1781; d. Feb. 5, 1862.

Castillon, de (Alexis Vicomte de St. Victor) composed the overture "Torquato Tasso," Psalm lxxxiv for soli, chorus, and orchestra, "Esquisses symphoniques," "Marche Scandinave," and chamber music; pupil of Massé and of César Franck. B. Chartres, France, Dec. 13, 1838; d. Mar. 5, 1873, Paris.

Castrati. *It.* Eunuchs or artificial male sopranos and contraltos.

Castro, de (Jean) composed church music, madrigals, and chansons; vice chapelmaster at Vienna, 1588. B. Evreux.

Castro (Ricardo) was director general of the Mexican National Conservatory of Music, where he had received his musical education, and in turn became an instructor. An accomplished pianist, his friends raised a fund which enabled him to study in Europe for four years, and on his return he produced his opera, "Legend of Rudel," with such great success that he was instantly hailed as the foremost Mexican composer. B. Mexico, 1877; d. Mexico City, Nov., 1907.

Castrucci (Pietro) played first violin in Handel's London opera orchestra, composed for that instrument, and invented the VIOLETTA MARINA. B. Rome, 1689; pupil of Corelli; d. Dublin about 1769.

Catalani (Alfredo) composed the operas "Elda," 1880; "Dejanice," "Ero e Leandro," "Edmea," 1886; "Loreley," 1890; "La Wally," 1892; wrote a mass at 14. B. Lucca, June 19, 1854; pupil of his father, a church organist, and of the Paris Conservatoire; d. Aug. 7, 1893, Milan.

Catalani (Angelica) ranked as the greatest concert and operatic sop. in the world from her debut at 16 in Venice, 1795, until her retirement, 1828; possessed a range up to g''' and a facility in bravura singing unsurpassed; sang with great success in all European music centres, and in the single year 1807 earned $83,500 by her English operatic and concert engagements. In 1804, Catalani m. Valabrègue, of the French diplomatic service, who saw to it that her contracts with managers were of the best, rigidly enforced, and spent the greater part of her enormous earnings. The keenness of his dealings in business did not prevent her from giving her services freely to charities, and it has been estimated that she raised 2,000,000 francs for charity by her concerts. In 1814 Catalani was given a subvention of 160,000 francs to manage the Italian opera in Paris, but was unsuccessful. Her last appearance in public took place at the York Festival, 1828, after which she retired to a villa near Florence, where she established a singing school for girls. B. Sinigaglia, Italy, May 10, 1780; d. Paris, June 12, 1849.

Catch. Canon or round for three or more voices in which each singer took up his part or "catch" in such a way as to give new meaning to the cue or catch word. These musical trifles were in great favor in England in the 17th and 18th centuries.

Catch Club was founded in London, 1761, to encourage the composition and performances of canons, catches, and glees, and of late years has held semi-monthly meetings during the season. The non-professional members have included distinguished gentlemen, nobles, and members of the royal family, and among the professional members have been: Beard, Battishill, Arne, Hayes, Atterbury, Paxton, Webbe, Piozzi, Knyvett, Stevens, Callcott, Danby, Greatorex, Bartleman, Cooke, Horsley, Goss, Walmisley, and Turle.

Catel (Charles Simon) composed the operas "Semiramis," 1802; "L'Auberge de Bagnères," 1807; "Les Bayaderès," 1810; symphonies and chamber music, and much of the military

music played by the bands of the French revolutionary armies; became professor of composition at the Conservatoire on its establishment, 1795; wrote a valuable treatise on harmony. B. L'Aigle, Orne, June 10, 1773; d. Nov. 29, 1830, Paris.

Catelani (Angelo) composed operas and wrote on musical history and biography; chapelmaster and librarian at Modena. B. Mar. 30, 1811; d. Sept. 5, 1866.

Catena di Trilli. *It.* Succession of trills.

Caters. Changes rung on nine bells.

Catgut is never made into strings of musical instruments, but the strings so called are made from the intestines of sheep or horses.

Cathedral Music in the Anglican church was originally an adaptation of the Roman liturgical music as it had been sung in Sarum Cathedral. Archbishop Cranmer is believed to have made the first adaptation of the Litany, and to have authorized the plain song to which it was to be chanted, and in John Marbecke's "Book of Common Praier noted," 1550, is a further musical adaptation of the Roman services. Henry VIII's Commissioners directed that the service be sung in a "plain, distinct and audible manner"; the singing or chanting of the liturgy is further authorized by rubric in the Prayer Book of Edward VI, and the use of song in church service was enjoined again by Elizabeth in the first year of her reign, 1559, who specified that "the same may be as playnely understanded as if it were read without syngynge." During the Commonwealth the simplest form of psalm singing was encouraged, but the ornate musical accompaniment of worship was abolished. In 1660 music was restored to the church service by Charles II, but the communion service was said, not sung, and Cathedral Music was neglected until 1840, since which time there has been a return to full choral service, including chanting of the communion.

Catherine Grey. Michael William Balfe's three-act opera, to book by Bunn, was first performed May 27, 1837, at Drury Lane, London, Balfe being one of the caste.

Catley (Anne) sang sop. in light English opera with great success; debut Covent Garden, London, 1762; retired 1784. B. London, 1745; m. General Lascelles; d. Oct. 14, 1789.

Catling. Smallest of lute-strings.

Cauda. *L.* Tail of a note.

Caurroy, du (François Eustache) composed mass long sung at the funerals of French kings, songs; was Sieur de St. Frémin, canon of Ste. Chapelle and prior of St. Aioul de Provins, and "Surintendant de la Musique de Roi," 1599. B. Gerberoy near Beauvais, 1549; d. Aug. 7, 1609, Paris.

Causton (Thomas) composed church music and sang Eng. Chapel Royal; 16th century.

Cavaccio (Giovanni) composed church music; directed music in Bergamo Cathedral. B. Bergamo, 1556; d. Aug. 11, 1626.

Cavaillé-Col (Aristide) built organs and was first to employ Barker's pneumatic lever. B. Montpellier, Feb. 2, 1811, descended of family of organ builders; d. Paris, 1886.

Cavaletto. *It.* Cabaletta; small bridge; break between vocal registers.

Cavalieri, del (Emilio) was among the first to write instrumental accompaniments and to employ BASSO CONTINUO; composed "La Rappresentazione di Anima e di Corpo," "Il Satiro," and other operas; became "Inspector General of Artists at Florence." B. Rome about 1550; d. Mar. 11, 1602.

Cavalieri (Katherina) sang sop. in Vienna opera, debut at 14 in 1775; retired 1793; created the rôle of Constance in "Entführung," which Mozart composed for her; favourite pupil of Salieri, who also composed for her. B. Vienna, 1761; d. June 30, 1801.

Cavalieri (Lina) sang sop. in opera, debut in "Pagliacci," Lisbon, 1900; in Naples, Warsaw, Metropolitan Opera, New York, and Covent Garden, London; in earlier life favourite in cafés chantant. B. Dec. 24, 1874, Rome.

Cavalleria Rusticana. Pietro Mascagni's one-act opera, to book by G. Targioni-Tozzetti and G. Menasci, based on a tale by Verga, won the prize offered by the publisher Sonzogno, and was first performed May 17, 1890, at Rome, with immediate success. This drama of "rustic chivalry" is laid in a Sicilian village to which Turiddu, a young peasant, returns after his service in the army. In his absence Alfio, the carrier, has married Lola, with whom Turiddu was in love, and he consoles himself by playing the gallant to Santuzza. Lola again ensnares him, however, and his love for her is expressed in a beautiful Siciliana which is introduced in the overture. The rising curtain discloses a public square. Santuzza comes to the cottage of Lucia in search of her faithless lover, and is told that Turiddu has gone to Francofonte. Alfio comes in cracking his whip, singing the joys of the road and the fidelity of his wife Lola, and asks for wine. Lucia tells him that Turiddu has gone to the next village to buy some, but Alfio remembers to have seen him near his own cottage. Just then the Easter hymn is begun in the church, and the peasantry enter, leaving Lucia and Santuzza alone. The girl tells Turiddu's mother that she has been betrayed. Later, as Lucia enters the church, Turiddu appears, and Santuzza pleads with him to fulfil his promise of marriage, but he refuses. Lola is heard singing in the distance, and when she enters she taunts Santuzza while coquetting with Turiddu. She too goes into the church, and Turiddu, throwing Santuzza, who tries to detain him, to the ground, follows. Then Santuzza, mad with jealousy and despair, tells Alfio that Lola has deceived him, and he vows vengeance. After a beautiful intermezzo the action is resumed. The people are leaving church, and Turiddu invites his friends to join him in some wine. Alfio refuses, and then comes a challenge in Sicilian fashion, Turiddu biting Alfio's ear. Turiddu repents his folly, bids farewell to his mother, to whom he commends Santuzza, and rushes off to join Alfio in combat. A few moments later the peasants announce that Alfio has killed him. The principal musical numbers are the Siciliana "O Lola, c'hai di latti," in the overture, Turiddu, ten.; "Il cavallo scalpita," Alfio, bar.; "Inneggiamo, il Signor," Santuzza, sop., and chorus; "Voi lo sapete, O mamma," Santuzza; "Fior di giaggolo," Lola, mez. sop.; the Intermezzo; and "Viva il vino," Turiddu. At the first performance Roberto Stagno was the Turiddu and Gemma Bellincioni the Santuzza.

Cavalli (Pietro Francesco) composed 27 operas, including "Le Nozze di Teti," 1639; "Serse," 1660, for the marriage festivities of Louis XIV in Paris; "Ercole amante," and church music; played organ at St. Mark's, Venice, where he finally became chapelmaster; son of Caletti-Bruni, a musician of Crema, Venice, assumed name Cavalli in compliment to his patron, a Venetian nobleman. B. about 1600; d. Jan. 14, 1676.

Cavallini (Ernesto) composed for and played and taught clarinet. B. Aug. 30, 1807; d. Jan. 7, 1873.

Cavalquet. *Fr.* Military trumpet-signal.

Cavatina. *It.* Originally meant a melody in one part and without repeat, but is now applied to such arias as "Salve dimora" in "Faust" and "Be thou faithful" in Mendelssohn's "St. Paul."

Cavendish (Michael) composed "Ayres for four Voyces," 1599; and, with nine other composers, "The Whole Booke of Psalmes," published by Este, 1592.

Cavos (Catterino) composed "Ivan Sonsanin" and successful Russian fairy operas; conducted at Padua, taught in Venice, became conductor of St. Petersburg opera, 1797. B. Venice, 1776; son of the director of "La Fenice"; d. 1840.

Cazzati (Maurizio) composed church music; chapelmaster to Duke of Sabioneta and to churches in Ferrara, Bergamo, and Bologna. B. 1620, Guastalla; d. 1677.

C Barré. *Fr.* Time indication C with a line through it.

C Dur. *Ger.* C major.

Cebell. Obsolete name of dance form now called GAVOTTE.

Cecilia (Saint). Noble Roman virgin and martyr whose festival, Nov. 22, is celebrated as that of the tutelary saint of music and musicians, and for whom many important societies have been named.

Celere. *It.* Swift.

Celerità, con. *It.* With speed; swiftly.

Celesta. Keyboard percussion instrument invented by Mustel, Paris.

Céleste. *Fr.* Directs use of soft pedal.

Céleste, Voix. *Fr.* Organ or harmonium stop; Vox Angelica.

Celestino (Eligio) composed for and played violin; concertmeister to Duke of Mecklenburg. B. 1739, Rome; d. Jan. 14, 1812.

Cellier (Alfred) composed light operas, including "Nell Gwynne," revived later with new book as "Dorothy," "The Mountebanks," to book by W. S. Gilbert, 1892, "Bella Donna," "Pandora," book by Longfellow, Boston, 1881; orchestral "Suite Symphonique," setting of Gray's "Elegy," etc.; played organ and conducted. B. London, 1844; d. 1891.

'Cello. Popular abbreviated name of VIOLONCELLO.

Cembal d'Amore. Probably a double clavichord, now obsolete.

Cembalo. DULCIMER or cimbalom, still played in so-called Hungarian and Gipsy orchestras; abbreviation of clavicembalo or HARPSICHORD.

Cembanella or **Cennamella.** *It.* Flute or pipe.

Cenerentola. Gioacchino Rossini's opera, to book by Feretti, based on "Cinderella," was first performed during the Roman Carnival of 1817 at the Teatro Valle.

Centone. *It.* Patchwork or pasticcio.

Cerone (Dom. Pietro) wrote on theory; priest and musician to Chapels Royal of Spain and Naples. B. 1566, Bergamo; d. Naples.

Certon (Pierre) composed church music; chapelmaster at the Ste. Chapelle, Paris. D. Paris, Feb. 23, 1572.

Cervelat or **Cervalet.** Small reed instrument now obsolete.

Cervetto. Professional name of the BASSEVI family.

Ces. *Ger.* C flat.

Cesaris (Johannes) composed motets, and secular songs to French words, 15th century.

Cesti (Marcantonio) composed "L'Orontea," "La Dori," and other operas; did much to reform and improve the opera of his day; chapelmaster at Florence, 1646; vice chapelmaster at Vienna, 1666. B. about 1620; entered the Church; d. Venice, 1669.

Cetera. *It.* Citara or zither.

Cevallos (Francisco) composed church music; canon and music director Burgos Cathedral from 1535 to 1572.

Chabrier (Alexis Emmanuel) composed the operas "Gwendoline," Brussels, 1886; "Le Roi malgré lui," Paris Opéra Comique, 1887; and "Briséis," left unfinished; the scena "La Sulamite," "Espana," a rhapsody on Spanish airs; conducted, etc. B. Ambert, Puy de Dôme, Jan. 18, 1841; d. Paris, Sept. 13, 1894.

Chaconne. *Fr.* Obsolete Spanish dance in 3–4 time, often constructed upon a ground bass, and sometimes introduced as a slow movement in sonatas.

Chadwick (George Whitfield) composed three symphonies, six overtures, eight choral works with orchestra, chamber music, songs; conducted the Springfield and Worcester, Mass., Festivals, directed the New England Conservatory of Music, 1897; played organ; pupil of Eugene Thayer, Boston; Reinecke, Jadassohn, Leipsic Conservatory. "Rip van Winkle," an overture, was performed at Leipsic, and later in Boston, where Mr. Chadwick settled as teacher and organist. Other works to be noted are the concert overtures "Thalia," "Melpomene," "Euterpe," symphonies No. 1, in C major; No. 3 in F major, which won first prize in the competition of the National Conservatory of Music, 1894; "Columbian Ode" for dedication of the Chicago Exposition, 1892; "The Viking's Last Voyage," for the Boston Apollo Club, 1880. Mr. Chad-

wick also wrote a text book on harmony. B. Nov. 13, 1854, Lowell, Mass.; add. Boston.

Chair Organ. Choir or Prestant organ.

Châlet. Adolphe Adam's three-act comic opera, to book by Scribe, was first performed Sept. 25, 1834, in Paris.

Chalumeau. *Fr.* From the Latin "calumus," a reed, was the name of an obsolete instrument also called shawn or schalmey, from which clarinets and oboes may have been derived. The term applies to the clarinet's lowest register.

Chamber Music is that heard to better advantage in a small room or chamber, rather than in a large concert room, church, or theatre. The term originally included vocal as well as instrumental pieces for solo or concerted performance. In modern usage the term is restricted to music for strings or combinations of strings with piano.

Chamber Organ. Small organ.

Chambonnières, de (Jacques Champion) composed for, taught, and played harpsichord; musician to Louis XIV; took name from his wife's estate. Son of Jacques de CHAMPION.

Chaminade (Cécile) composed a Symphonie lyrique for chorus and orchestra; the ballet "Callirhoë," Marseilles, 1888; songs and piano pieces; played piano in concert; debut at 18. B. Paris, Aug. 8, 1861; add. Paris.

Champion (Antoine) played organ in Paris, 16th century. **Thomas** composed 60 psalms for four voices; played organ and harpsichord at courts of Charles IX and Henri III of France. **Jacques** played organ in Paris during reign of Louis XIII; son of THOMAS; father of CHAMBONNIÈRES.

Change. MODULATION or change of key.

Changeable Chant. One that may be sung in either major or minor mode.

Changer de Jeu. *Fr.* To change an organ's stops.

Change Ringing. Diversity of effect in bell ringing obtained by changing the order in which they are rung.

Changes. Alterations of bell melody by changing the order in which bells are rung.

Changing Notes. Passing notes or discords on accented parts of a measure.

Chanot (François) made a pear-shaped violin, which a committee of the Institute of France declared equal in quality to those of Guarnerius and Stradivarius, 1817, but like all attempts to improve on the models of those masters, his instrument finally proved a failure. B. Mirecourt, France, 1787; d. Brest, 1823. **Georges** made violins modeled on that of his brother FRANÇOIS, but eventually returned to the classic model. He married **Florentine Démoliens,** the only woman known to have become a skilled violin maker. B. Mirecourt, 1801; retired 1872. **Georges, Jr.,** made violins in London. B. Paris, 1831; son of MME. and GEORGES CHANOT; d. 1895. **G. A., F. W.,** and **Joseph,** three sons of GEORGES, JR., also made violins.

Chanson. *Fr.* Songs which are the French equivalent of the German lieder or English ballad, and like them are of all degrees of merit or demerit, reflecting the religious, political, and ethical status of the people among whom they were sung. Numerous classes of chansons may be grouped under four general heads, which seem to have been recognized by early French poets: chansons historique, de métier, d'amour, and bachique; and to these divisions may be added the chanson des rues, or street song.

Chant is the specific term for the musical rendering of a church service, although it also means "song" or "to sing," and is the French equivalent of song, tune, or vocal part. Ecclesiastical chants, whether Anglican, Gallican, Parisian, or of Cologne, are merely modifications of cantus firmi built upon GREGORIAN TONES. Anglican chant in John Marbecke's "Book of Common Praier noted" is an adaptation of the Roman ritualistic music to the first English versions of the service, 1550, and the Gregorian chants continued to be employed in Anglican churches until

liturgical music was suppressed by Cromwell. With the accession of Charles II, chanting was resumed in Cathedrals, at least. The ancient chants have been more carefully studied since 1840, the result being numerous editions of Anglican service books, of which the most important in recent years is "The Cathedral Prayer Book." Reformed Churches on the Continent held chanting in disfavour, like the English Puritans, preferring metrical versions of the psalms and other passages of scripture used in worship. Modern Anglican chants are either Single, consisting of a first strain of three and a second of four measures in length; or Double, having twice the length of a single chant. As originally sung in the Roman liturgy every syllable was sounded to a single note, and the Gregorian chant had five parts: the intonation, the first reciting note or dominant, the mediation, the second reciting note or dominant, and the ending. The Anglican chant eliminates the intonation, and permits several words to be chanted to the note, perfecting the rhythm. Fitting words to the music is called "pointing," and, in the absence of authority, editors have exercised their own discretion in pointing the psalter and canticles.

Chant Égal. *Fr.* Chant on two tones or chant en ison.

Chantant. *Fr.* Singing.

Chanter. One who chants; lay vicar.

Chanter à Livre Ouvert. *Fr.* Sight singing.

Chanterelle. *Fr.* A violin's E string; highest string on instruments, generally employed in producing a melody.

Chanterres. *Fr.* Mediæval ballad singers or cantadours.

Chanteur. *Fr.* Male singer.

Chanteuse. *Fr.* Female singer.

Chant Gregorien. *Fr.* Plain song or Gregorian chant.

Chantries. Roman Catholic chapels endowed for the celebration of masses attached to cathedrals and monasteries.

Chant sur la Livre. *Fr.* The accompaniment of a written part by another in free counterpoint, or by three others, composed and sung impromptu.

Chapeau Chinois. *Fr.* Small bells arranged on a frame resembling a Chinese hat.

Chapelle. *Fr.* Choir or orchestra or musical establishment, either religious or secular.

Chapelle, Maître de. *Fr.* Chapelmaster.

Chapels Royal. Clergy and lay clerks attached to royal families. There are English chapels royal at Whitehall, and St. George's, Windsor, but the term is usually restricted to the chapel at St. James's Palace, where the establishment, besides the clergy, includes ten boys, eight gentlemen, a chapelmaster, an organist, and a composer.

Chappell & Co. publish music and manufacture pianos in London. The house was founded in 1812 by Samuel Chappell, Francis Tatton Latour, and John Baptist Cramer, but eventually passed to the exclusive control of Mr. Chappell, who died, 1834, leaving the business to his widow and sons. **William** wrote on music, published song collections, and projected the Musical Antiquarian Society, 1840. B. London, Nov. 20, 1809; d. Aug. 20, 1888. THOMAS PATEY planned the London Saturday and Monday Popular Concerts, which were managed by his younger brother **Arthur**, and together they aided in building St. James's Hall. Thomas Patey died 1902, and his son **T. Stanley** succeeded to his interest in the house, which had become a corporation, 1896.

Chappington (John) built organs in England. D. 1606.

Chapple (Samuel) composed and played organ 40 years at Ashburton, though blind from infancy. B. Crediton, Eng., 1775; d. Oct. 3, 1833.

Characteristischer Ton. *Ger.* Leading note.

Characters. Signs employed in NOTATION.

Characterstücke. *Ger.* Descriptive music.

Chard (Dr. George William) composer church music and glees; organ-

ist Winchester Cathedral. B. Winchester, Eng., 1765; d. May 23, 1849.

Charity Children attached to London charity schools held annual song festivals in St. Paul's Cathedral, 1704 to 1877, mustering from 5000 to 6000 voices.

Charles II. Sir George A. Macfarren's two-act English opera, to book by Desmond Ryan, was first performed in London, 1849.

Charpentier (Gustave) composed the opera "LOUISE," Paris Opéra Comique, 1900; "Orphee," "Tête rouge," "La Couronnement de la Muse"; ranked with the best of younger French composers. A native of Dieuze, Alsace-Lorraine, his parents removed to Tourcoing after the Franco-Prussian war; at 17 he entered the Lille Conservatory, won many prizes; became pupil of Massart, Pessard, and Massenet at the Paris Conservatoire; captured the prix de Rome, 1887, with "Didon," his "scène lyrique"; composed the suite "Impressions d'Italie"; and a "symphonie drama," "La Vie de Poète," in four movements for orchestra, chorus, and soli, to his own words. Other important works of more recent date are: "Fleurs du Mal," to Baudelaire's poems; "Quinze poèmes chantès"; an orchestral suite, 1894; "Serenade à Watteau," 1896; "Impressions fausses," orchestra and voices. B. June 25, 1860; add. Paris.

Charpentier (Marc Antoine) composed 17 operas, music to plays by Molière and Corneille; church music, oratorios, cantatas, symphonies; chapelmaster to the Ste. Chapelle and intendant to Duc d'Orleans, Regent of France. B. Paris, 1634; d. 1702.

Chasse, à la. *Fr.* In hunting style.

Chatterton (John Balsir) composed for harp; harpist to Queen Victoria. B. Norwich, 1802; d. London, April 9, 1871.

Chatzozerah or Khatsotsrah. *Heb.* Silver trumpets used by Moses for calling the assembly and "for the journeying of the camps."

Chausson (Ernst) composed "Hélène," two-act lyrical play; music for Shakespeare's "Tempest," "La Légende de Sainte-Cécile," lyrical play, and "Le Roi Arthus," Brussels, 1903; three symphonic poems, "Solitude dans le bois," "Viviane," "Soir de fête"; symphony in B flat; "Jeanne d'Arc," and other songs with orchestra, church, and chamber music; pupil of César Franck. B. 1855, Paris; d. Limay, July 10, 1899.

Chauvet (Charles Alexis) composed for and played organ at the Trinité, Paris; pupil of Benoist and Ambroise Thomas. B. June 7, 1837; d. Jan. 28, 1871.

Chavanne, von (Irene) sang con. Dresden Court Opera, 1885; pupil Vienna Conservatory. B. Gratz, 1867; add. Dresden.

Check. Part of the action in pianos which holds the hammer from the time it falls back from the string until released by rising of the key.

Cheese (Griffith James) played and wrote on piano and organ. B. 1751; d. London, Nov. 10, 1804.

Chef d'Attaque. *Fr.* Concertmeister.

Chef d'œuvre. *Fr.* Masterpiece.

Chef d'Orchestre. *Fr.* Conductor of orchestra.

Chef du Chant. *Fr.* Operatic chorusmaster.

Chelard (Hippolyte André Jean Baptiste) composed the opera "Macbeth," to book by Rouget de l'Isle; "Die Hermannschlacht," "L'Aquila Romana" (posth.); comic operas; chapelmaster at Munich and Weimar; conductor German opera in London; pupil of Gossec, Méhul, Kreutzer, and Cherubini at Paris Conservatoire; won prix de Rome, 1803. B. Feb. 1, 1789, Paris; son of clarinetist at Grand Opera; d. Feb. 12, 1861.

Chelidonizing. Singing the "swallow" or spring song.

Chell (William) wrote on music, in which he graduated at Oxford, 1524; held appointments at Hereford Cathedral until deposed by Elizabeth.

Chelys. *Gr.* Mercury's lyre; obsolete name of viol.

Cheng. Chinese mouth organ, said to have suggested invention of accordion and melodeon.

Cherubini (M. Luigi C. Z. S.) composed 15 Italian and 14 French operas, 17 cantatas, 11 masses, an oratorio, two requiems, a symphony, and chamber music; influenced the development of French composers during nearly half a century at the Paris Conservatoire; was esteemed the greatest living writer for the stage by Beethoven, and was the last great master of polyphonic style. His masterpieces were "Les DEUX JOURNÉES" ("The Water Carrier"), an opera which has held its own with German, French, and English audiences, and a celebrated Requiem in C minor. Son of the cembalist at the Pergola Theatre, Florence, Maria Luigi Carlo Zenobio Salvatore, to give his name in full, began to learn music from his father at six, and composition at nine. At 16 he had composed three cantatas, an oratorio, a Te Deum, three masses, two Dixits, a Miserere, a Magnificat, and other works, and at 17 the Archduke, afterwards Emperor Leopold II, sent him to study with Sarti, of Bologna, where he remained four years, thoroughly mastering counterpoint, and writing antiphons in imitation of those of Palestrina. In 1780 "Quinto Fabio," his first opera, was produced at Alessandria. From 1784 to 1786 he was in London, where his operas "La Finta Principessa" and "Giulio Sabino" were given. The next year he spent in Paris, then returned to Italy. His opera "Ifigenia in Aulide" was produced at Turin, after which he returned to Paris. His music had hitherto been modeled upon that of the Neapolitan dramatic composers, but in 1788 he produced "Démophon," to book by Marmontel, which proved a radical departure from existing conventions, marking out a style distinctly his own. He conducted the Italian opera at Paris, and when the Conservatoire was founded, became one of the inspectors of studies. The post was unsuitable, Cherubini was out of favour with Napoleon, and had contracted a marriage which was by no means happy, and in 1805 he was glad to accept a commission to write an opera for the Vienna Imperial Theatre. During a sojourn in that city he met Beethoven, whose admiration he does not seem to have returned, and produced the operas "Wassertrager" ("The Water Carrier" or "Deux Journées") and "Faniska." Shortly afterwards Napoleon captured Vienna, and Cherubini likewise. Mental anxieties broke down his health, and Cherubini went into retirement at the country seat of Prince Chimay. There he was asked to write a mass for the dedication of a church. The three-part mass in F resulted, 1809, and thereafter, while not wholly abandoning the stage, the composer devoted himself mainly to church music. On his return from Elba Napoleon gave Cherubini the cross of the Legion of Honor, and during the reign of Louis XVIII he became a member of the Institute, joint surintendant of the king's music, and finally director of the Conservatoire, a post he held until his death. Other works to be noted are "Marguerite d'Anjou," "Lodoïska," "Koukourgi" (altered, expanded, and renamed "Ali Baba"); "Elisa," "Médée," operas; the ballet operas "Anacreon" and "Achille à Scyros"; the later operas, "Pimmalione," "Le Crescendo," and "Abencérages," and "Ali Baba"; symphony in D for London Philharmonic Society; the masses in F, D minor, A flat; the Solemn Mass in C, the Requiem in C minor, and the Requiem in D minor for male voices. B. Florence, Sept. 14, 1760; d. Paris, Mar. 15, 1842. See biography: Edward Bellasis, London, 1874; "Derniers souvenirs d'un musicien," Adolphe Adam, 1859.

Cherubinical Hymn. Trisagion or Ter Sanctus; in English that part of the communion service beginning "Holy, Holy, Holy."

Chest of Viols. Set of two trebles, two tenors, and two basses was so called in the 17th century, and when supplemented by harpsichord or organ and a few woodwinds, sufficed for the ordinary orchestra.

Chester Musical Festival was founded 1772 under the direction of Dr. William Hayes, conductor, and Mr. Orme, the Cathedral organist.

Festivals were continued at irregular intervals until 1829, when they ceased, to be revived 50 years later by Dr. Bridge, since which time they have been given triennially with great artistic success.

Chest Tone or **Voice.** The lowest or first register.

Cheval de Bronze. Daniel F. E. Auber's three-act comic opera, to book by Scribe, was first performed Mar. 23, 1835, at the Paris Opéra Comique. An English version is known as "The Bronze Horse."

Chevalet. *Fr.* Bridge of stringed instruments.

Chevalier composed 34 court ballets, 1587–1617, and played violin at courts of Henri IV and Louis XIII of France.

Chevé (Armand) directed the École Galin-Paris-Chevé, in Paris, which is devoted to teaching sight singing and sight reading by means of a numerical notation combined with sol-fa. Jean Jacques Rousseau was first to suggest the numeral system of notation, and his theories were adapted to practical use by Pierre Galin, a Bordeaux teacher of mathematics, 1786–1821. Aimé Paris, Galin's pupil, devised the special nomenclature which has grown into the Tonic Sol-Fa system, 1798–1866. Émile Chevé, a physician who married a sister of Paris, wrote an account of the system "Méthode Elémentaire de la Musique Vocale," and the vigorous propaganda that followed resulted in the introduction of the method in the schools of Paris and many other cities.

Chevillard (Pierre Alexander François) played and taught 'cello in the Paris Conservatoire, and founded the "Société des derniers quatuors de Beethoven," 1835. B. Antwerp, Jan. 15, 1811; d. Paris, Dec. 18, 1877. **Camille** composed a "Ballade symphonique," "Le Chêne et le Roseau," symphonic poem; chamber music; headed the "Société française de musique de chambre," assisted Lamoureux at the first Parisian performance of "Lohengrin," 1887; conducted concerts in succession to Lamoureux, whose daughter he m., and who translated Weingartner's book on the symphony. B. Paris, Oct. 14, 1859; son of PIERRE A. F.; add. Paris.

Cheville. *Fr.* Peg used in string instruments.

Chevroter. *Fr.* To quiver; faulty vocalization.

Chiabran (Francesco) composed and played violin; pupil of his uncle Somis; known also as Chabran or Chiabrano. B. Piedmont, 1723.

Chiara. *It.* Pure, distinct.

Chiaramente. *It.* Clearly, purely.

Chiarezza, con. *It.* With brightness, or clearness.

Chiarina. *It.* Clarion or trumpet.

Chiave. *It.* Clef or key.

Chiavette. *It.* "Little keys or clefs." Transposing clefs used for higher Church Modes to keep the notes within the limits of the staff.

Chica. South American Spanish dance, said to have originated with Moors.

Chicago traced its eminence in music to 1891, when Theodore THOMAS was brought from Cincinnati with the majority of his players to found the **Chicago Orchestra,** now known in his memory as the Thomas Orchestra. For many years the concerts of this organization were given in the Chicago Auditorium, which was, in the opinion of competent judges, one of the best, as well as the largest of theatres suitable for musical performances in America. It is to be noted with regret that the directors of the Auditorium Association, finding this house unprofitable, proposed to remodel it in 1909 for hotel or business purposes. At first the Chicago orchestra numbered 60 men, and concerts were given twice each week for a comparatively short season. In 1901 the orchestra was enlarged to 90, and the patronage of the concerts had so increased as to justify plans for the erection of a Symphony Hall. Mr. Thomas survived long enough to conduct the first concerts in the orchestra's new home, and on his decease Frederick A. STOCK became conductor. In 1908–9 biweekly concerts were planned for a season of 22 weeks,

and in addition there were occasional tournees. Chicago is the seat of many educational institutions. The **American Conservatory of Music** was authorized by a charter of the state of Illinois to confer certificates and the degree Bachelor of Music, the latter on completion of a post graduate course. It professed to give the most thorough course of study in the art of music that could be found in America. The Conservatory was founded in 1886 by John J. Hattstaedt, who was its president and head of the piano department in 1908. Other members of the faculty then were: *Piano:* Victor Garwood, Allen Spencer, Heniot Levy, Silvio Scionti, Jennette Loudon, Effie Murdock, Ida Kaehler, Lillian W. Pomeroy, Louise Robyn, Florence Hackett, Earl Blair, May Doelling, Ella Mills, Amanda Closius, Sadie Krause, Helen Ashley, Lucile Fitzgerald, Albertine Heller, Edna Cookingham, Frank Van Dusen, Emma Dean, George Weiler, Kurt Wanieck, Clyde Stephens. *Singing:* Karleton Hackett, E. C. Towne, Ragna Linné, John T. Read, O. E. Robinson, Jennie Johnson, Susan E. Drought, Viola Paulus, Hester Schoeninger. *Violin:* Herbert Butler, Adolf Weidig, Charles Moerenhout, Josef Halamicek, William Eis, George Colburn, Lulu Sinclair, Mary Cox. *Organ:* Wilhelm Middelschulte, Effie Murdock, Sara L. Beals. *Harmony, Counterpoint, Composition:* Adolf Weidig, Hubbard W. Harris, Charles Elander, George Colburn. *Orchestration:* Adlof Weidig. *Violoncello:* Jan Kalas. *Harp:* Alice Genevieve Smith. *Clarinet:* Frank Schoepp. *Cornet:* J. D. Llewellyn. *Flute:* Herman Wiesenbach. *Trombone:* Gustav Stange. *Bassoon:* Paul Kruse. *Mandolin, Guitar:* J. B. Corbett. *Ensemble Playing:* Adolf Weidig. *Normal Department:* John J. Hattstaedt, Victor Garwood, Karleton Hackett, Allen Spencer, Jennette Loudon, Louise Robyn. *Public School Music:* O. E. Robinson, George A. Blackman. *Dramatic Art, Oratory:* Emma G. Lumm-Crane, Frances Donovan, Helen Alden, Mary L. Abell. *Italian and French:* Stephen Spagiari. *German:* Adolf Carpen. The registration then included 2000 students. The **Bush Temple Conservatory** embraced schools for languages, opera, and acting, as well as music in all of its branches, and was in affiliation with producing theatres. Kenneth M. Bradley was the director in 1908. **Chicago Musical College** was founded 1869, and in 1908 included, besides all branches of music, schools of acting, opera, of expression, and of modern languages. In that year Dr. Ziegfeld was president, and the board of musical directors included William Castle, Hugo Heerman, Bernhard Listemann, Dr. Louis Falk, Herman Devries, Hans von Schiller, Felix Borowski, Ernesto Consolo, Mrs. O. H. Fox, and J. H. Gilmour. Of the many important singing societies called **Apollo Club** one of the largest and most important is domiciled in Chicago. In 1908 the musical director was Harrison M. Wild.

Chickering (Jonas) founded the first important American piano factory, 1823. B. New Ipswich, N. H., 1798; d. Boston, 1853. **Col. Thomas E. C.** took first prize at the Paris Exposition of 1867 with an improved piano; became Chevalier of the Legion of Honor; continued the piano business. B. Boston, 1824; d. 1871. His sons succeeded to the business, which was incorporated. In 1908 C. H. W. Foster was president of the company.

Chiesa. *It.* Church.

Chiffres. *Fr.* Figures, as **Basse,** FIGURED BASS.

Chilcot (Thomas) composed songs to words by Shakespeare and harpsichord concertos; played organ at Abbey Church, Bath, Eng. D. 1766.

Child (Dr. William) composed services and other church music; composer to Charles II of Eng.; organist Chapel Royal. B. Bristol, 1606; d. Mar. 23, 1697.

Chilesotti (Oscar) wrote valuable books on musical antiquities; amateur 'cellist and flautist; graduated in law at Padua. B. July 12, 1848, Bassano; add. Milan.

Chilston wrote on theory in Eng-

land, 15th century, viewing music as a branch of applied mathematics. His treatise is almost entirely reprinted in Hawkins' "History of Music."

Chime Bells attuned to a scale and played either by striking by hand with a hammer or by ringing, either to announce worship or the hour of the day. The BARREL mechanism has been applied to chime ringing, and Lewis, the organ builder, invented a pneumatic chime.

Chinese Pavilion. CHAPEAU CHINOIS.

Chipp (Dr. Edmund Thomas) composed the oratorio "Job"; "Naomi, a Sacred Idyl," church and organ music; played organ Ely Cathedral, Eng. B. London, Dec. 25, 1823; d. Nice, Dec. 17, 1886.

Chirimia. *Sp.* Oboe.

Chirogymnast. Any apparatus designed to strengthen the fingers.

Chironomy. Gesticulations of the hands in conducting.

Chiroplast. Instrument invented by Logier, 1810, consisting of position frame and wrist and finger guides to aid in correct performance on the piano.

Chitarra. *It.* GUITAR.

Chitarra col Arco. *It.* String instrument shaped like guitar but played like viol.

Chitarrina. *It.* Small Neapolitan guitar.

Chitarrone. *It.* Large double-necked lute or theorbo with two sets of wire strings, especially useful for bass accompaniment.

Chiuso. *It.* Closed; concealed.

Chladni (Ernst Florens Friedrich) made the first serious investigations into the laws of sound, and embodied his experiments, among which was that showing the vibration of plates and chords by means of sand sprinkled over them, in a "Treatise on Acoustics," which Napoleon gave him 6000 francs to translate into French; invented the CLAVICYLINDER. B. Nov. 30, 1756; LL.D., Leipsic; d. April 3, 1827.

Choeur. *Fr.* Chorus.

Choice of Hercules. George Frederick Handel's musical interlude, to words from Spencer's "Polymetis," was first performed Mar. 1, 1751, at Covent Garden.

Choir. In abbey or cathedral churches that portion set apart for the daily services, usually the eastern end, which is sometimes enclosed by a screen; the singers in a church; subdivisions of a church chorus, that seated near the Cantor or Precentor being the Cantoris, as distinguished from that seated near the Dean, or Decani.

Choirman. Adult member of a choir.

Choir Organ. Small organ used to accompany the choir, formerly placed in front of and below the Great Organ.

Chollet (Jean Baptiste Marie) created many ten. rôles in operas of Hérold, Auber, Adam, Halévy, and Balfe, at Paris Opéra Comique. B. Paris, May 20, 1798; d. Nemours, Jan. 12, 1892.

Chopin (François Frédéric) composed piano music unsurpassed for perfection in style, rich singing quality, and originality; played with a delicacy combined with poetic fervour which distinguished him above the other great pianists of his generation, developing a style of piano technique in which "everything must be made to sing" instead of aiming chiefly at orchestral effect. Son of Nicholas Chopin, who had gone from Nancy to Poland, becoming first bookkeeper in a snuff factory, afterwards a captain in the National Guard, and finally a teacher of French, in the Warsaw Lyceum, Chopin inherited from his mother, born Justine Kryzanowska, much of the temperament of his native land, for which he ever retained a patriotic devotion. Adalbert Zywny was his first teacher, and he first appeared in concert at nine, and as a composer at 11. At 12 he entered the Warsaw conservatory, studying with Joseph Elsner, and at 14 his rondo in C minor was published as Op. 1. The variations on "La ci darem," Op. 2, the trio for piano and strings, Op. 8, the sonata, Op. 4, the E minor nocturne, and the polonaises

in G minor, D minor, and B flat were composed before he was 19, at which time he first visited Berlin. In 1829 he gave successful concerts in Vienna, and after a brief sojourn at Warsaw, departed on a concert tour in 1830, which included Breslau, Dresden, Prague, Vienna, Munich, and Stuttgart, but which proved a financial failure. In the latter city he composed the etude in C minor, Op. 10, No. 12, believed to have been inspired by his grief at the capture of Warsaw by the Russians. Debarred by physical frailties from fighting for Poland, Chopin henceforth regarded himself as an exile, and made his home in Paris, where the misfortunes of his country caused him to be received with great cordiality. In 1832 Chopin gave his first concert in Paris, and although embarrassed at first by want of money, soon established himself as a teacher and concert pianist. He formed the acquaintance of the leading musicians of the period, including Bellini, Cherubini, and Meyerbeer, but does not appear to have won the regard of either Liszt or Berlioz. However, Schumann reviewed some of his compositions with the eulogy "Hats off, gentlemen! a genius!" and his music soon acquired a ready sale in Germany. In 1835, Chopin visited Carlsbad, where he saw his parents; Dresden and Leipsic, in the latter city meeting Mendelssohn, Schumann, and Clara Wieck. The following year he again toured Germany, and in 1837 made his first visit to England, where he consulted a physician regarding the pulmonary troubles which finally resulted in his death, and where he likewise arranged for the publication of his music by Wessel & Co. 1837 was memorable for the beginning of his liason with Mme. Dudevant (George Sand), to whom he had been introduced by Liszt, and with whom he went to Majorca in the fall of 1838. Chopin's disease had progressed to an alarming stage by this time. He was naturally a sentimentalist, morbid, frail, of almost effeminate delicacy, while Mme. Dudevant was robust, masculine, and of virile intellect. The union of two such opposing natures could only result in unhappiness for both, but each found in the other a fertile source of "copy." George Sand's impressions of the pianist are recorded in "Un Hiver à Majorque," the "Histoire de ma Vie," and "Lucrezia Floriani"; while those of Chopin found expression in his preludes, Op. 28, and other works. They returned to France in the spring of 1839, spending their summers at Nohant, their winters in Paris, until 1847, when they separated after a bitter quarrel, the shock of which may have hastened the composer's end. On the outbreak of the Revolution of 1848, Chopin went to England, where he gave a number of concerts, although so weak he had to be carried into the concert room. In the fall he visited Scotland, but his concerts failed to arouse enthusiasm, and in 1849 he returned to Paris, where he died, and was buried at the Père-la-Chaise, after an elaborate funeral service attended by all the musicians of the French capital, at which Mozart's Requiem was sung. B. Zelazowa Wola, near Warsaw, Mar. 1, 1809; d. Oct. 17, 1849. See Nieck's "Life," London, 1888; Hunneker's "Chopin," New York, 1900. A complete list of Chopin's works follows: Rondo, C minor, Op. 1; "La Ci darem," variations, Op. 2; Introduction and Polonaise for piano and 'cello in C, Op. 3; sonata in C minor, Op. 4; Rondo a la Mazur, Op. 5; 4 mazurkas, Op. 6; 5 mazurkas, Op. 7; trio piano and strings, Op. 8; 3 nocturnes, Op. 9; 12 etudes, Op. 10; E minor concerto, Op. 11; "Ludovic," variations, Op. 12; fantasia on Polish airs, Op. 13; Krakoviak rondo, Op. 14; 3 nocturnes, Op. 15; E flat rondo, Op. 16; 4 mazurkas, Op. 17; E flat valse, Op. 18; bolero, Op. 19; B minor scherzo, Op. 20; F minor concerto, Op. 21; E flat polonaise, Op. 22; G minor ballade, Op. 23; 4 mazurkas, Op. 24; 12 etudes, Op. 25; 2 polonaises, Op. 26; 2 nocturnes, Op. 27; 24 preludes, Op. 28; A flat impromptu, Op. 29; 4 mazurkas, Op. 30; B flat minor scherzo, Op. 31; 2 nocturnes, Op. 32; 4 ma-

zurkas, Op. 33; 3 valses, Op. 34; B flat minor sonata, Op. 35; F sharp impromptu, Op. 36; 2 nocturnes, Op. 37; Ballade in F, Op. 38; C sharp minor scherzo, Op. 39; 2 polonaises, Op. 40; 4 mazurkas, Op. 41; A flat valse, Op. 42; tarantelle, Op. 43; polonaise, F sharp minor, Op. 44; prelude, C sharp minor, Op. 45; allegro de concert, Op. 46; A flat ballade, Op. 47; 2 nocturnes, Op. 48; F minor fantasia, Op. 49; 3 mazurkas, Op. 50; D flat impromptu, Op. 51; F minor ballade, Op. 52; A flat polonaise, Op. 53; scherzo in E, Op. 54; 2 nocturnes, Op. 55; 3 mazurkas, Op. 56; berceuse, Op. 57; B minor sonata, Op. 58; 3 mazurkas, Op. 59; barcarole, Op. 60; polonaise fantasie, Op. 61; 2 nocturnes, Op. 62; 3 mazurkas, Op. 63; 3 valses, Op. 64; G minor sonata for piano and 'cello, Op. 65; fantasie impromptu, Op. 66; 4 mazurkas, Op. 67; 4 mazurkas, Op. 68; 2 valses, Op. 69; 3 valses, Op. 70; 3 polonaises, Op. 71; E minor nocturne, marche funèbre in C minor and 3 Ecossaises, Op. 72; rondo in C for two pianos, Op. 73; 17 songs with piano accompaniment; 3 etudes; mazurkas in G, B flat, D, C, and A minor; valses in E major and minor; polonaises in G sharp minor and B flat minor; variations in E; duet concertante for piano and 'cello; fugue and nocturne. Op. 4, Op. 5; Op. 66, and all succeeding compositions in this catalogue were published after the composer's death.

Chor. *Ger.* Chorus.

Choragus. *Gr.* Chorus leader in ancient Greek drama; titular musical official in Oxford University, Eng.

Choral. Pertaining to the chorus or choir.

Chorale. *Ger.* "Hymn tunes." With the substitution of German for Latin in church services by Martin Luther and his followers, it was found that melodies in rhythmic music were more popular with the people than the old Gregorian church music, so, while the older music was retained in some instances, secular tunes were often adapted to hymns, and new tunes and new hymns were evolved by the Protestant leaders. Luther wrote many hymns and hymn tunes himself, the most famous being "Ein feste Burg," which is reproduced in the works of Bach, Mendelssohn, Meyerbeer, and Wagner; and in 1524 he published a collection of hymns, with Walther, known as the "Erfurt Enchiridion." Elaboration of chorales into contrapuntal works with organ accompaniment, practised by Johann Sebastian Bach and a host of lesser musicians, gave rise to a distinctive school of German organists and composers, and has had an important influence on all modern German music.

Choral Fantasia. Ludwig van Beethoven's composition first performed Dec. 22, 1808, at the Theatre an den Wien, Vienna, foreshadowed the Choral Symphony. It is in C minor, scored for solo piano, orchestra, solo quartet, and chorus.

Choral Harmonic Society gave amateur concerts of vocal and instrumental music in London, 1837.

Choral Harmonists Society gave amateur concerts of the larger choral works with orchestra from 1833 to 1852 in London, having seceded from the City of London Classical Harmonists.

Choral Service. Anglican church service which is sung or chanted throughout.

Choral Symphony. Ludwig van Beethoven's ninth and his only symphony with chorus was commissioned by the London Philharmonic Society, Nov. 10, 1822, for $250, and bears the inscription "Grosse Sinfonie geschrieben für die Philharmonische Gesellschaft in London von Ludwig van Beethoven," but was first performed at the Kärnthnerthor Theatre, Vienna, May 7, 1824, and in London, Mar. 21, 1825. The work was probably begun by Beethoven as early as 1817, although he had thought of setting Schiller's "Ode to Joy," which forms the text, as early as 1792.

Choral Vicars. Lay vicars who supervise music in Anglican cathedrals.

Chord. Several musical sounds in combination whether dissonant or consonant, as the chord of the dominant, the common chord, the chord of the

sixth, of the ninth, of the diminished seventh, a major or minor chord.

Chord. String.

Chorda Characteristica. *L.* Chord of the seventh.

Chordae Essentiales. *L.* Key chords.

Chordaulodion. Automatic instrument of BARREL type invented by Kauffmann of Dresden, 1812.

Chordienst or **Choramt.** *Ger.* Choral service.

Chordirektor. *Ger.* Chorusmaster.

Chordometer. Gauge for measuring strings.

Chords Etouffés. *Fr.* Damped chords.

Choriambus. Metrical foot composed of two short between two long syllables.

Chorister. Any singer in a chorus or choir; in a more restricted sense, boy singers attached to Anglican Cathedrals or Chapels Royal or such vested choirs as that of Trinity Church, New York, wherein the boys receive instruction, and in some instances food, lodging, and an allowance of money for their services. Many of the privileges belonging to choristers in England, such as educational facilities, the right to exact certain fees and to elect "boy bishops" have disappeared, but the tendency to assume entire control of the physical, mental, and moral well being of the chorister is beginning to assert itself again in the English Cathedrals. The office of chorister has assumed additional importance in Catholic countries of late years since the promulgation of musical reforms and a return to the strict Gregorian style. Any number of choristers have achieved places of distinction in church and state, and from Palestrina and Bach, to Dr. Burney and Sir Arthur Sullivan, hundreds of eminent musicians obtained their first instruction as choristers.

Chorley (Henry Fothergill) wrote "Modern German Music," 1854; "Thirty Years Musical Recollections," 1862; "Handel Studies," 1859; "National Music of the World," 1880 (posth.), and music criticism for the London "Athenæum" from 1830 to his death; translated libretti and wrote songs. B. Dec. 15, 1808, Blackley Hurst, Lancashire, Eng.; d. London, Feb. 16, 1872.

Choron (Alexandre Etienne) published a "Dictionnaire des Musiciens," many works of the German and Italian masters; composed many songs, including "La Sentinelle," which is still popular; translated and edited Albrechtsberger's works; taught many eminent musicians; directed music at public fêtes from 1812 to close of Napoleon's reign; founded "Institution Royale de Musique classique et religieuse," which he directed 1824–30. B. Oct. 21, 1771, Caen; d. June 29, 1834.

Chorton. Obsolete pitch to which organs were tuned, higher than pitch for secular music.

Chorus. Those who sing the choruses, whether in opera, oratorio, concert, or in church. In ancient Greece the chorus was composed of men and women who recited comment and explanatory text on the action as presented by the principal actors. The first operas were an attempt at reviving the classic tragedy, and a similar duty again devolved upon the chorus, which was ranged upon the stage in two rows, and took no part in the action. Gluck was the first operatic composer to employ the chorus in such a manner as to make the singers part of the dramatis personæ, contributing to the action of the piece. Choruses may be written in any number of parts. Bach sometimes wrote for chorus in unison, Handel generally for four-part chorus in his oratorios, and Tallis composed a motet in 40 parts. Choruses are often divided into choirs, and there are masses in the Italian style for 10 and 12 choirs of four voices each. The burden or refrain of a song is called its chorus. The term was once employed as equivalent to the modern word ensemble.

Chorus was the name of an obsolete instrument of the bagpipe family, and is also the name of the mixture and compound organ stops.

Choudens, de (Antoine) founded

the Paris music publishing house known as Choudens fils, June, 1845. D. 1888, when the business passed to his son **Paul**.

Chouquet (Adolphe Gustave) wrote "Histoire de la Musique dramatique en France," "Le Musée du Conservatoire national de Musique," contributed to musical periodicals; taught music in New York, 1840–56; keeper of the Museum of the Paris Conservatoire, 1871. B. April 16, 1819, Havre; d. Paris, Jan. 30, 1886.

Chrismann (Franz Xavier) built organs in Austria; secular priest. B. 1715; d. Rottenmann, Styria, May 20, 1795.

Christe Eleison. *Gr.* Part of the KYRIE in the MASS.

Christmann (Johann Friedrich) wrote on theory, composed, played flute and piano; Lutheran clergyman. B. Sept. 10, 1752, Ludwigsburg; d. May 21, 1817, Heutingsheim.

Christmas Carol. CAROL sung at Christmas tide.

Christmas Music. Music appropriate to the Feast of the Nativity.

Christmas Oratorio. Johann Sebastian Bach's six church cantatas composed for the holy days in Christmas tide, 1734, to words written by Picander and himself; called in German "Weihnachtsoratorium."

Christus. Felix Mendelssohn's oratorio to words by Chevalier Bunsen was begun 1844, laid aside until the completion of "Elijah," resumed in 1847. Eight numbers were published after Mendelssohn's death, and these were sung, 1852, at the Birmingham (Eng.) Festival.

Christus am Oelberge. Beethoven's first choice of name of the work now known as the "Mount of Olives."

Chroma. *Gr.* "Color." One of the modifications of the Greek musical scale.

Chroma Duplex. *L.* Semiquaver; double sharp.

Chromatic. A scale consisting of a succession of semitones; an interval augmented or diminished by a sharp, flat, or natural; a chord containing a note or notes foreign to diatonic progression; harmony made up of chromatic chords.

Chromatique. *Fr.* CHROMATIC.

Chrotta. Obsolete instrument of viol family also called CRWTH and crowd.

Chrysander (Friedrich) wrote a biography of Handel remarkable for the abundance of material and minute research as well as for his exaggerated idea of that composer's importance, and for the writer's opposition to modern music; edited Handel's complete works for the Handel Gesellschaft. B. Lübthee, Mecklenburg, July 8, 1826; d. Sept. 3, 1901, Bergedorf.

Church (John) wrote an "Introduction to Psalmody," 1723; master of choristers, Westminster Abbey. B. Windsor, 1675; d. Jan. 6, 1741.

Church (John) founded the John CHURCH CO. after having had 11 years' experience in the music house of Oliver Ditson Co., Boston, Mass. B. Boston, May 9, 1834; d. April 19, 1890.

Church Company, John, was founded in Cincinnati by John CHURCH in 1859, published music and manufactured the Everett Piano. In 1869 the trade name was changed to John Church & Co. In 1872 the house purchased the plates of Root & Cady and later, in the same year, the stock and good will of Root & Sons Music Co., both of Chicago, and opened a branch house in New York City. In 1908 branches were also operated in Chicago, Leipsic, and London. In 1885 the company was incorporated with Mr. Church as president, and established its piano factory in Boston. In 1892 it was reorganized with a capital of $1,250,000 and Frank A. Lee became president and general manager, which offices he held in 1908. Factories subsequently established are known as the Harvard, the Dayton, and the John Church Co., and are located in Dayton, Ky.

Chwatal (Franz Xavier) composed more than 200 salon pieces for piano. B. Rumburg, Bohemia, June 19, 1808; d. Soolbad, Elmen, June 24, 1879.

Joseph improved the action of the organ and founded the organ building firm of Chwatal & Sohn at Merseberg. B. Jan. 12, 1811; brother of FRANZ XAVIER.

Ciaccona. *It.* CHACONNE.

Ciaja, della (Azzolino Bernardino) composed masses, motets, and cantatas; was Knight of St. Stephen, and presented to the church of that order in Pisa a splendid organ of which he supervised the building. B. Mar. 21, 1671, Sienna.

Ciampi (Legrenzio Vincenzo) composed "Didone" and many other operas, church, and chamber music. B. 1719, Piacenza; visited London, 1748.

Cianchettini (Veronica) composed piano sonatas and concertos and taught. B. 1779, Czaslau, Bohemia; sister of J. L. Dussek; m. Francesco Cianchettini. **Pio** composed cantata to words from Paradise Lost; edited Mozart and Beethoven's works; played piano at the London Opera House at five and traveled as an "infant prodigy." B. Dec. 11, 1799, London; son of VERONICA; d. July 20, 1851, Cheltenham.

Cibber (Susanna Maria) ranked as the greatest tragic actress of her generation, but sang con. so admirably that Handel composed for her; operatic debut as Amelia in Lampe's opera, Mar. 13, 1732, at the Haymarket, London. B. Feb., 1714; sister of DR. ARNE, whose pupil she was; m. Theophilus Cibber, 1734; d. Jan. 30, 1766.

Cid. Jules Emile Frédéric Massenet's opera in four acts and ten tableaux, to book by Dennery, Gallet, and Blau, based on the well known legends of the Spanish hero, was first performed Nov. 30, 1885, at the Académie, Paris. Rodrigue, "The Cid" loves Chimène, whose father, Count Gormas, he is compelled to kill in a duel. Chimène demands vengeance of King Ferdinand IV, but is counselled to wait, as Rodrigue's services are needed to repel a Moorish invasion. When The Cid returns victorious Chimène demands his head, and the King agrees, only requiring that she shall herself pronounce sentence. Chimène does so, but it is a sentence to marriage, not of death. The original cast included: Rodrigue, Jean de Reszke, ten.; Gormas, Pol. Plançon, bass; Don Diègue, Ed. de Reszke, bar.; Chimène, Mme. Fidès-Devriès, sop. The principal musical numbers are: Act I: "Que c'est beau," Chimène and Gormas; "Ah, la chère promesse," Chimène and Infanta; "O, noble glave étincelant," Rodrigue; "O rage, O désepoir," Don Diègue; Act II: "Perce jusques au fond du cœur," Rodrigue; "A moi, Comte, deux mots!" Rodrigue; "Ah lui! Ciel! Rodrigue!" Chimène; "Ah! je doute et je tremble," tutti; Act III: "De cet affreux combat," Chimène; "Oh, jours de première tendresse," Rodrigue and Chimène; Act IV: "Gloire à celui que les Rois maures," and "Gloire au Cid, au vainqueur."

Cifra (Antonio) composed 200 motets and madrigals; pupil of Palestrina; conducted St. John's Lateran, Rome, and at court of Archduke Charles. B. Rome, 1575; d. 1638.

Cimador (Giambattista) composed; arranged music; taught. B. Venice, 1761; d. London, 1808.

Cimarosa (Domenico) composed 66 operas, cantatas, oratorios; ranked with the foremost of the older Italian dramatic composers; chapelmaster to Emperor Leopold II, and later to the King of Naples; chamber composer to Catherine II of Russia; banished from Naples because of revolutionary opinions, and died, possibly of poison, while en route to Russia. Pupil for 11 years at Conservatorio Santa Maria di Loreto, Naples, he won success with his first opera, "Le Stravaganze del Conte," 1772, Naples, and for 18 years divided his time between Naples and Rome, producing 20 operas, which were popular in London, Paris, Dresden, and Vienna as well as in Italy. Among his best known works are: "Il pittore Parigino," "Il convito di pietra," "La ballerina amante," "L'Olimpiade," "Artaserse," "Il sacrifizio d'Abramo," "L'impresario in angustie," "La Cleopatra," "La vergine del Sole," "Il matrimonio segreto," "Le astuzie femminile,"

"L'amante disperato," "L'impegno superato," "Gli Orazii e Curiazii," "Penelope," "Achille all' assedio di Troja," and "Semiramide." B. Dec. 17, 1749, Aversa, Naples; d. Jan. 11, 1801, Venice.

Cimbalom. *Hung.* Dulcimer. *It.* Cimbali; cymbals; tambourine.

Cimbel. *Ger.* Mixture stop in organs.

Cimbelstern. *Ger.* Star shaped cymbals attached to organs set in motion by pedal.

Cincinnati College of Music teaches vocal and orchestral music, composition, and is the oldest of endowed music schools in the United States, having been founded in 1872 through the liberality of Reuben Springer and other wealthy citizens. Its property adjoins the great Music Hall, the organ of which is available for students, and besides a number of class rooms and a large dormitory, offices, etc., it possesses in the Odeon an excellent auditorium for chamber music, and a smaller hall for recital purposes. The property is worth about $1,500,000, and is administered by a board of trustees. Theodore Thomas was the first director, and he assembled an unusually able teaching corps. The heads of the violin department have been successively JACOBSOHN, HENRY SCHRADIECK, Leandro CAMPANARI, and Jose Marien. Albino GORNO headed the piano department almost from the beginning; Otto Singer taught theory, and the heads of the vocal department have been Bush W. FOLEY, Tecla Vigna, Lino Mattioli. Upon the removal of Theodore Thomas to Chicago the management of the college devolved upon President Peter Rudolph Neff, and upon his retirement, in 1896, Frank van der STUCKEN became director. Pietro FLORIDIA, A. J. GANTVOORT, Gisela L. Weber, Louis Victor SAAR, and Romeo Gorno were members of the faculty in 1908, and the retirement of Mr. Van der Stucken left executive administration with the president, ex-Mayor Fleischmann. **Cincinnati Conservatory** teaches music in all branches, possesses a handsome establishment in the suburb "Mt. Auburn," with equipment for boarding pupils from a distance, and has always ranked with the largest and best of private musical institutions. It was founded 1867 by Miss Clara Bauer, who was the directress in 1908, and employs a large staff of teachers, including Cav. Pier Adolfo TIRINDELLI, Theodore BOHLMANN, Frederic Shailer Evans, Malton Boyce, and Frances Moses. **Cincinnati Festival** was for many years the most important biennial music festival in America, notable alike for the excellence of the performance of standard choral and orchestral works, for the high reputation of the soloists, and the number of new works first made known. An outgrowth of a large festival given by German singing societies in 1849 at which the North American Sängerbund was organized, the Cincinnati Festival was established in 1873 with Theodore THOMAS as conductor, his orchestra as the nucleus of the instrumental organization, and a chorus of 1250 singers made up of 29 societies. The concerts differed from those of the German singers in giving prominence to orchestral works, and in singing to English texts. Later a permanent May Festival chorus was organized, and since 1878 the festivals have been held in the great Music Hall. Mr. Thomas retained the direction of the festivals, and his orchestra continued to be their main instrumental support until his death. Frank van der Stucken succeeded to the post of director, and conducted the May Festival of 1908. **Cincinnati Symphony Orchestra,** founded by an organization of women presided over by Mrs. William H. Taft, (Helen Herron), became the legitimate successor of several orchestral bodies in the performance of symphonic music. On the withdrawal of Theodore Thomas to Chicago some of the musicians who had played in his orchestra preferred to remain in Cincinnati, the chiefs of the various choirs being attached in many instances to the Cincinnati College of Music. They organized the Cincinnati Orchestra, the

best known conductor of which was Michael Brand, who had been 1st 'cello with Mr. Thomas, and gave a series of concerts, including an excellent "popular" series on Sunday afternoons. While head of the violin department at the College, Henry Schradieck gave symphony concerts with an orchestra composed of advanced instrumental students and members of the faculty, assisted by musicians from the Cincinnati Orchestra; after his departure there came a time when serious orchestral music was heard no more. This want was supplied by the association of women, who obtained pledges for the support of a series of symphony concerts, employing the best musicians in the Cincinnati Orchestra, and engaging a few additional men from abroad. There were several conductors during the first season of 1894–5, but in 1895–6 Frank van der Stucken was engaged as conductor, and, although it proved a difficult matter to obtain funds with which to meet an annual deficit, the Cincinnati Symphony Orchestra bid fair to become a permanent institution. Unfortunately the "Symphony Orchestra Association Co." became involved in a controversy with the musicians' union during the season of 1906–7, and the orchestra, still under the baton of Mr. Van der Stucken, while the Association had for its president Mrs. C. R. Holmes, was disbanded in April, 1907. In that season the receipts had been $49,794.41, leaving a deficit of only $10,056.45, which the supporters of the association defrayed. Such orchestral music as Cincinnati enjoyed during 1907–8 was furnished chiefly by visiting organizations.

Cinelli. *It.* CYMBALS.

Cink. *Ger.* Reed organ stop.

Cinq Mars. Charles Gounod's four-act "opera dialogue" to book by Poirson and Gallet was first performed at the Paris Opéra Comique, April 5, 1877.

Cinque. *It.* Fifth part in concerted music.

Ciprandi (Ercole) sang ten. in opera, 1754–70, London and Milan.

Cipriani (Lorenzo) sang buffo in opera, London, 1790–91.

Circassienne. Daniel F. E. Auber's three-act comic opera to book by Scribe was produced at the Paris Opéra Comique, Feb. 2, 1861.

Circular Canon closes in a key a semitone higher than that in which it commences, and in the course of 12 repetitions therefore passes through all the keys.

Circulus. *L.* Obsolete character indicating "tempus perfectum" or three semibreves to the measure. A semicirculus or half circle was the character indicating common time for which C is now employed.

Cis. *Ger.* C sharp.

Ciscis. *Ger.* Double C sharp.

Cis Dur. *Ger.* Key of C sharp major.

Cis Moll. *Ger.* Key of C sharp minor.

Cistella. *L.* Dulcimer or citole.

Cistre. *Fr.* CITTERN.

Cistrum. SISTRUM.

Citara. *It.* Cither; guitar; cittern.

Cithara. Ancient lute.

Cithara Bijuga. Double-necked guitar or lute.

Cither. Instrument of the lute family, but having a flat back, strung with wire and played with a plectrum, from which the ZITHER is derived. Some forms of the cither were played with bow; others strung with catgut, were plucked with the fingers.

Citole. Obscure old English name of instrument, probably the PSALTERY.

Civetteria, con. *It.* Coquettishly.

Civil Service Musical Society gave concerts in London, 1864 to 1880, conducted by Sir Arthur Sullivan and John Foster.

Claassen (Arthur) composed the prize chorus "Der Kamerad," symphonic poem "Hohenfriedberg"; conducted New York and Brooklyn Arion societies; founded "Claassen Musical Institute." B. Feb. 19, 1859, Stargard, Prussia; add. New York.

Clagget (Charles) invented piano and harpsichord improvements which were approved by Haydn, and devised

many curious instruments which have never come into general use; composed and played violin. B. 1740, Waterford, Ireland; d. Dublin, 1820.

Clairon. *Fr.* CLARIN.

Clang. Tone quality or timbre; noise of clashing metals; blast of loud wind instruments.

Clapisson (Antoine Louis) composed "La Promise" and "La Fanchonnette" and many other operas which failed of success because of poor libretti; played violin; collected ancient instruments now in the museum of the Paris Conservatoire; Chevalier of the Legion of Honor and Member of the Institut. B. Naples, Sept. 15, 1808; d. Paris, Mar. 19, 1866.

Clapper. Metal rod suspended from within the centre of a bell, the strokes of which set it in vibration; BONES.

Claque. *Fr.* People openly employed at entertainments in France and in secret elsewhere to direct and emphasize the applause.

Claquebois. *Fr.* Xylophone.

Clarabella. 8 ft. organ stop of open wooden pipes.

Clara Voce. *It.* Clear Voice.

Clari (Giovanni Carlo Maria) composed church music, some of which was appropriated by Handel; chapelmaster at Pistoia, Bologna, and Pisa. B. 1669, Pisa; d. about 1745.

Claribel Flute. 4 ft. pitch organ stop of open wooden pipes.

Clarichord. Obsolete English term either for clavichord or harp.

Clarin. *Ger.* Clarion or trumpet; 4 ft. pitch reed organ stop.

Clarinblasen. *Ger.* Trumpet call; the trumpet's softer tones.

Clarinet. Woodwind instrument closely corresponding to the violin in compass and of great importance in modern orchestras, was probably an improvement on the ancient shawm or chalumeau, devised by Denner in Nuremberg about 1690. It differs from the oboe in having a single instead of a double reed, and in being cylindrical rather than conical and thus having a twelfth instead of an octave as its first overtone. It is a stopped pipe, having a mouthpiece and bell, with twenty sideholes, of which thirteen are controlled by keys, the rest stopped with fingers and thumb. There are four registers, the lowest of rich contralto quality being known as the "chalumeau or schalmei" and ranging from g to e'. The transition to the next register above is difficult, as the player must increase the wind pressure, and this register, the medium, ranges from f' to b' flat (included with the chalumeau in orchestration, and marked chal.), while the clarion register from which the instrument is named ranges from b' to c''', and the superacute or highest register from d''' to c''''. The two upper registers are indicated in scores by the abbreviation "clar." The length of the tube determines the instrument's scale, thus the shorter clarinet is in C, a longer in B flat and a still longer one in A. Complicated scales for one instrument become simple on another, and the compass is extended by having instruments in different keys. A shrill toned instrument useful in military bands is set in E flat, and there are clarinets in D, E, F, and A flat. The instrument in F is the tenor clarinet, also known as Basset Horn, Corno di Bassetto or Alto Clarinet. Bass clarinets, sounding an octave below the ordinary instruments are usually set in B flat or A. Johann Christian Bach is said to have first employed the clarinet as a regular orchestral instrument in 1763, but it remained for Mozart to give it permanence and importance.

Clarinettista. *It.* Clarinetist.

Clarinettiste. *Fr.* Clarinetist.

Clarinetto. *It.* CLARINET.

Clarino. *It.* Trumpet.

Clarion or Clarino. 4 ft. pitch reed organ stop.

Clark (Rev. Frederick Scotson) composed; played organ; founded school for organ and church music. B. Nov. 16, 1840, London; d. July 5, 1883, London.

Clark (J. Moir) composed quintet in F for piano and strings and suite for flute and piano. B. Aberdeen about 1863.

Clark (Richard) composed, wrote on music, edited collections of vocal music; sang in Eng. Chapel Royal. B. April 5, 1780, Datchet, Bucks, Eng.; d. Oct. 5, 1856.

Clarke (Dr. Hugh Archibald) was professor of music at University of Pennsylvania from 1875; wrote text books on harmony and counterpoint; composed the oratorio "Jerusalem," music to the "Acharnians," performed by the university 1886, music to "Iphigenia in Tauris," performed by the university 1908; pupil of his father Dr. J. P. Clarke. B. 1839, Toronto, Canada; add. Philadelphia, Pa.

Clarke (Jeremiah) composed first setting of Dryden's "Alexander's Feast," an "Ode on the Glorious Assumption of the Blessed Virgin," church and dramatic music; sang and played organ in Eng. Chapel Royal; killed himself because of disappointment in love. B. about 1669; d. London, Dec. 1, 1707.

Clarke-Whitfeld (Dr. John) composed cathedral services and anthems; organist Hereford Cathedral, professor of music at Cambridge. B. Dec. 13, 1770, Gloucester, Eng.; d. Feb. 22, 1836, Holmer near Hereford.

Classical is a term applied to the music of the older masters and to the sonata and opera forms to which they adhered as opposed to the freer style of the ROMANTIC school.

Claudin. Professional name of LE JEUNE and SERMISY.

Claudine von Villabella. Franz Schubert's music to a drama by Goethe, was composed in 1815, but never performed, and all but the first act is now lost.

Clauss-Szarvady (Wilhelmine) played piano; noted for interpretation of Scarlatti, Bach, and Beethoven. B. Prague, Dec. 13, 1834; m. Friedrich Szarvady, 1857; d. Sept., 1907.

Clausula. *L.* CADENCE.

Clavecin. *Fr.* Harpsichord; keyboard of chime of bells or carillon.

Claviatur. *Ger.* Keyboard; fingering.

Clavicembalum. *L.* Harpsichord or clavicembalo.

Clavichord. Obsolete instrument for which Johann Sebastian Bach wrote his "Wohltemperirtes Clavier," thus enforcing the practicability of Equal TEMPERAMENT tuning; which Beethoven preferred among all keyed instruments; and which Mozart played, was not unlike a square piano in appearance, but differed in principle, being a development of the monochord. The strings were set in vibration by tangents which at the same time fixed their vibrating lengths, the shorter vibrating portion being immediately damped by an interlaced band of cloth. The tone produced was faint but sweet, and could be swelled or diminished at the will of the performer. In the earlier instruments one set of strings was made to serve for two or more notes, F sharp being produced on the F string, for example, by a tangent stopping that string at shorter length. In Bach's time, however, the clavichord was made "bundfrei," that is without frets, each pair of strings for the chromatic scale having its own tangent. A clavichord dated 1537 may be seen in the Metropolitan Museum, New York. Some of the later instruments were made with two or more keyboards or manuals, and with pedal notes as well.

Clavicylinder. CHLADNI'S instrument composed of glass tubes or cylinders. Another instrument of the same name produced tones by the vibration of glass plates in motion by hammers operated by keyboard.

Clavicytherium. Clavichord.

Clavier. *Ger.* Any keyboard stringed instrument, such as the piano or clavichord.

Clavier. *Fr.* The organ or piano keyboard.

Clavierauszug. *Ger.* Piano score.

Clay (Frederic) composed music for the "Black Crook," 1872, and other dramatic pieces, the songs "Long Ago," the "Sands of Dee," "She wandered down the mountain side"; the cantatas "The Knights of the Cross," 1866, and "Lalla Rookh," which contains "I 'll sing thee songs of Araby," 1877. B. Paris, 1838; son of James

Clay, M.P.; d. Great Marlow, Eng., Nov. 24, 1889.

Clayton (Thomas) adapted and composed dramatic pieces for Drury Lane, London; played in the King's band, 1692-1702. B. about 1670; d. about 1730.

Clé du Caveau. Collection of French songs taken from vaudevilles and comic operas and popular tunes dating from the time of Henri IV to 1848. Piron, Crébillon fils, and Collé, French song writers, formed a club in 1733, which dined in the Café le Caveau, and the meeting place gave the name to many later organizations of a like nature, and from these clubs came the name of the collection, which embraces 2350 songs.

Clefs are the characters employed in NOTATION to indicate absolute pitch, and, in modern music, are three in number, being modified forms of the letters C, G, and F, from which they take their names. On whatever line it may be placed, the C clef or tenor clef (Soprano, German Soprano, Alto, Mean, Counter Tenor clef) indicates c′, and the purpose in altering the position of the letter on the staff is to bring as many notes as possible within the staff, thus avoiding ledger lines. The G clef or treble of the piano indicates g′ and is placed on the second line of the staff. The F or bass clef of the piano indicates f and occupies the fourth line of the staff. Placed on the third line it becomes the baritone clef. In ancient music two other clefs were employed, a D clef indicating d″ and the gamut clef from the Greek gamma, indicating G. Both have become obsolete.

Clegg (John) played and composed for violin, although his works have been lost; pupil of Dubourg and Bononcini. B. 1714, Dublin; d. 1750, London.

Clemens (Jacob) composed church and secular music; chapelmaster to Charles V at Vienna; called "Non Papa" (not the Pope), native of Flanders, 16th century.

Clément (Felix) wrote "Dictionnaire lyrique," a "Méthode d'orgue," "Histoire générale de la musique religieuse," composed; edited church music; played organ and directed music at the Sorbonne. B. Jan. 13, 1822, Paris; d. Jan. 23, 1885.

Clement (Franz) composed; played violin with distinction; conducted the Vienna Opera; possessed remarkable memory, writing a piano score of Haydn's "Creation" without the book; first performed Beethoven's great violin concerto (which had been dedicated to him), Dec. 23, 1806. B. Nov. 17, 1780; d. Nov. 3, 1842.

Clement (Johann Georg) composed 14 masses, 28 offertories, 18 graduals, Te Deums, a requiem for Emperor Charles VI; chapelmaster at Breslau for 50 years; knight of the Golden Spur; also called Clemen and Clementi. B. Breslau about 1710. One son became first violin at Stuttgart, afterward chapelmaster at Carlsruhe.

Clementi (Muzio) composed 100 studies published as "Gradus ad Parnassum," 1817, which are the foundation of modern piano playing; ranked as the legitimate successor to Scarlatti as composer for and performer on the piano; founded the London music publishing house of CLEMENTI & CO.; taught with great success; enjoyed the admiration of Beethoven and the friendship of all the great musicians of his generation except Mozart, with whom he played in a drawn contest before Emperor Joseph II. Son of a goldsmith with a taste for music who placed him under Buroni, choirmaster in a Roman church, he became a pupil of Cordicelli in 1759. When 14 he composed a mass which aroused the admiration of Peter Beckford, M.P., who took him to his country home in Dorsetshire, Eng., to perfect himself in his studies. In 1770 Clementi gave brilliantly successful concerts in London, and from 1777 to 1780 was cembalist at the Italian Opera, London. During the following year he toured Europe, having the famous encounter with Mozart in Vienna. Thereafter his home was in England, although he made occasional concert tours of the continent. Losing heavily in the failure of Longman & Broderip, with whom he had an in-

terest, he founded a new publishing house and recouped his losses. From 1810 he devoted himself to his business, composing only in leisure moments. B. Rome, 1752; m. daughter of J. G. G. Lehmann, cantor of Berlin Nicolaiikirche, 1804; d. Mar. 10, 1832, Evesham, Eng.

Clementi & Co. manufactured pianos and violins and published music in London. The house was founded by MUZIO CLEMENTI, and after various changes in personnel, became Collard & Collard in 1832.

Clemenza di Tito. W. A. Mozart's two-act opera to book by Mazzola, adapted from Metastasio, was first performed Sept. 6, 1791, at Prague, one day after its completion. It was Mozart's 23d and last opera.

Clicquot (François Henri) built organs in many French churches. B. 1728, Paris; d. 1791.

Cliffe (Frederick) composed symphonies in C minor (Op. 1) and in E minor, "Cloud and Sunshine," an orchestral poem; "The Triumph of Alcestis," scena for con. and orchestra, Norwich Festival, 1902; and an "Ode to the North-East Wind"; pupil of Sullivan, Stainer, Prout, and Taylor; organist and piano virtuoso; taught piano Royal College of Music, London; toured Australia, 1898, Africa and America, 1900–3. B. May 2, 1857, Bradford, Eng.; add. London.

Clifford (Rev. James) compiled and published an important collection of "The Divine Services and Anthems usually sung in the Cathedrals and collegiate Choirs of the Church of England," 1663; minor canon St. Paul's Cathedral. B. 1622, Oxford; d. 1698.

Clifton (John C.) composed vocal music; invented the "Eidomusicon" to teach sight reading. B. 1781, London; d. Nov. 18, 1841.

Clive (Katherine) sang the part of Dalila in the first production of Handel's oratorio "Samson"; first made known Dr. Arne's song "Where the Bee sucks"; made her first success in Colley Cibber's ballad opera "Love in a Riddle"; and as "Kitty Clive" was immensely popular in comedy and comic opera. B. 1711, London; daughter of William Raftor; m. George Clive, 1734; d. Dec. 6, 1785.

Clocca. *L.* Bell.

Cloche. *Fr.* Bell.

Clochette. *Fr.* Handbell.

Clock. To swing the hammer of a stationary bell.

Clokerre. Old Eng. for belfry.

Close. CADENCE; half close, imperfect cadence.

Close Play. Smooth or legato style in lute playing.

Cluer (John) invented improvements in music type, printed Handel's operas, London, 1724, to his death, about 1730, when his engraver, Thomas Cobb, continued his business.

Clynkebell. Chime.

C Moll. *Ger.* C minor.

Cobb (Gerard Francis) composed Psalm lxii with orchestra; chairman board of music studies, Cambridge. B. Nettlestead, Kent, Eng., Oct. 15, 1838; add. Cambridge.

Cobbold (William) composed madrigals, the anthem "In Bethlehem towne"; one of 10 arrangers of "The Whole Booke of Psalmes," published by Thomas Este; played organ Norwich Cathedral. B. Norwich, Jan. 5, 1559; d. Beccles, Nov. 7, 1639.

Cocchi (Gioacchino) composed operas; taught with great success; conducted Mrs. Cornelys' London concerts. B. Padua about 1720; d. Venice, 1804.

Coccia (Carlo) composed the operas "Clotilde," Venice, 1815; "Donna Caritea" (in six days), Turin, 1818, and many other dramatic works and cantatas; conducted at Lisbon and London; court musician to Joseph Bonaparte. B. April 14, 1782, Naples; d. Novara, April 13, 1873.

Coccia (Maria Rosa) composed a Magnificat for four voices and organ, an eight part "Dixit Dominus"; given the title "maestra di capella" by Bologna Academia Filarmonica; honoured by the Saint Cecilia, Rome, 1775, which published an account of her examination. B. Rome, Jan. 4, 1759.

Cocks (Robert) founded the music publishing house in London known

as Robert Cocks & Co., 1823, which issued more than 16,000 works. B. 1797; d. London, April 7, 1887. The business was continued until 1898 by Robert M. Cocks, when the establishment was purchased by Messrs. Augener.

Coda. *It.* "Tail." Originally a few bars or chords preceding a cadence to give a formal conclusion to a composition, especially those in which the theme was often repeated; Beethoven developed the coda until it often becomes part of the movement, even introducing new subject matter. Elaborate codas are common in the works of his successors.

Codetta. *It.* Short coda.

Codon. *Gr.* Small bell such as those attached to harness; trumpet with bell mouth-piece or the bell itself.

Coenen (Cornelius) conducted Amsterdam orchestra, 1859; Utrecht National Guarde band, 1860. B. 1838 at The Hague.

Coenen (Franz) composed a symphony, cantatas, quartets, setting of Psalm xxxii; directed Amsterdam Conservatory; played violin. B. Rotterdam, Dec. 26, 1826; son of church organist. **Willem** composed the oratorio "Lazarus," songs; concert pianist in America and in London. B. Rotterdam, Nov. 17, 1837, brother of FRANZ; settled in London, 1862.

Coenen (Johannes Meinardus) composed the opera "Bertha und Siegfried," ballet and incidental music, cantatas, chamber music, two symphonies; conducted and built up the "Palais Orchestra" at Amsterdam. B. Jan. 28, 1824, at The Hague; d. Jan. 9, 1899, Amsterdam.

Coerne (Louis Adolphe) composed the opera "The Maid of Marblehead," symphonic poem "Hiawatha"; organist; directed Buffalo Liedertafel; pupil of Paine, Kneisel, Rheinberger, and Hieber. B. Newark, N. J., 1870.

Cogan (Dr. Philip) composed piano concerto and sonatas; taught; played organ St. Patrick's Cathedral, Dublin. B. 1750, Cork, Ireland; d. Dublin, 1834.

Cogli Stromenti. *It.* With the instruments.

Cohen (Jules Émile David) composed the operas "Maître Claude," "José Maria," "Les Bleuets," choral works, symphonies, masses; chorusmaster at the Paris Opéra 20 years; professor at the Conservatoire, 35 years. B. Nov. 2, 1835, Marseilles; d. Jan. 13, 1901, Paris.

Coi Bassi. *It.* With the basses.

Coi Violini. *It.* With the violins.

Col. *It.* "With the," as **Arco**, with the bow; **Destra**, with the right hand; **Voce**, with the voice.

Colasse (Pascal) composed nine operas including "Thétis et Pélée," "Jason," "La naissance de Venus"; conducted at Paris Opéra, 1677; a "surintendant de la chapelle royale" and "maître de musique de chambre" to Louis XIV; pupil of Lully. B. Jan. 22, 1649; d. Versailles, July 17, 1709.

Colbran (Isabella Angela) sang sop. in opera, 1806–24; composed; favourite of the King of Naples; m. Rossini, 1822, and went with him to Paris. B. Madrid, Feb. 2, 1785; daughter of Gianni Colbran, court musician to the King of Spain; d. Bologna, Oct. 7, 1845.

Cole (Blanche) sang sop. in opera with Carl Rosa and headed her own company. B. Portsmouth, 1851; m. Sidney Nalor, 1868; d. Aug. 31, 1888, London.

Coleman or **Colman (Dr. Charles)** composed songs, masques, and dramatic music; composer and court musician to Charles I. D. July 9, 1664. **Charles** played in the Royal Band. Died about 1694. **Edward** composed songs; sang in the Chapel Royal. His wife was one of the first women to appear on the English stage. Son of DR. CHARLES; d. Aug. 29, 1669.

Colla (Giuseppe) composed the operas "Adriano in Siria," Milan, 1763; "Licida e Mopso," 1769; "Enea in Cartagine," Turin, 1770; "Tolomeo," Milan, 1774, in which AGUJARI made a great success, afterwards marrying the composer. B. Parma, 1730; d. Mar. 16, 1806.

Collard (F. J.) patented piano improvements in 1811; employed in the business of CLEMENTI & CO., with

which he was associated. D. 1879. On the death of Clementi the firm became Collard & Collard, and in 1908 the firm was headed by John Clementi Collard.

College of Organists, Royal. Founded 1864 and chartered 1893; grants diplomas to organists after examination or honoris causa. The headquarters are in London.

College Youths, Ancient Society of. Founded in 1636 for change-ringing at the Church of the College of Sts. Spirit and Mary, is the largest as well as the oldest and most important of such organizations in England. The founders included the then Lords Salisbury, Brereton, and Dacre, and Sir Cliff Clifton, and it continues to number many of the nobility in its membership as patrons and performers.

Col Legno. *It.* Indicates that the strings of the viol are to be struck with the stick of the bow.

Collet de Violon. *Fr.* Violin's neck.

Collinet. Name for flageolet derived from that of famous performer.

Colomba. A. C. Mackenzie's opera, to book by Francis Hueffer, founded on Prosper Merimée's tale, was written for the Carl Rosa Opera Company and produced at Drury Lane, April 5, 1883.

Colombe. Charles Gounod's two-act comic opera to book by Barbier and Carré was produced June 7, 1866, at the Opéra Comique, Paris.

Colombi (Vincenzo) built the organ in the Cathedral of St. John's Lateran, Rome, 1549.

Colonna (Giovanni Paolo) composed the opera "Amilcare," Bologna, 1693; six oratorios and church music; played organ; chapelmaster of San Petronio, Bologna. B. Brescia, 1637; d. Nov. 28, 1695.

Colonne (Judas, called **Eduard)** founded the Paris concerts bearing his name, at which many recent French composers gained their first hearing, and distinguished himself by carefully reviving all the choral and orchestral works of Berlioz, including "La Damnation de Faust"; studied violin at the Paris Conservatoire, won the first prize in harmony, 1858; played first violin in Opéra orchestra; established the "Concert National" with Hartmann, 1873-74, continuing them alone after the latter date; Chevalier of the Legion of Honor, 1880; m. Elise Vergin, the singer; conducted at the Grand Opera, 1892; ranked with the best of modern conductors. B. July 24, 1838, Bordeaux; d. Paris, March 28, 1910.

Colophane. Rosin for fiddle bows was so called because the best was obtained in Colophon, Asia Minor.

Coloratura. *It.* Florid passages in vocal music, consisting of divisions, runs, trills, and cadenzas.

Colosclone or **Colachon.** Variety of guitar.

Colour. "Timbre." The word had a variety of meanings in mediæval music, and is now employed to suggest imaginary analogies between tones and tints.

Colporteur. George Onslow's three-act lyric drama to book by Planard was produced Nov. 22, 1827, in Paris.

Coltellini (Celeste) sang mez. sop. in opera with great success in Vienna; debut Naples, 1781; m. M. Méricofre, 1795, and retired. Paisiello composed "Nina" for her. B. Leghorn, 1764; daughter of the poet; d. 1817.

Columbani (Orazio) composed church music and songs; one of the composers who dedicated a version of the Psalms to Palestrina. B. Verona; became Cordelier monk, 16th century.

Columbia University established its department of music in 1896 with the most illustrious of American composers, Dr. Edward A. MACDOWELL, as professor of music. Instruction was given, from the first, in the history and criticism of music, and in harmony, counterpoint, and composition. In 1904 Prof. MacDowell withdrew from Columbia University, and Cornelius RUBNER was elected to succeed him. With Professor Rübner is associated Leonard B. McWHOOD (formerly assistant to Prof. MacDowell) as Adjunct Professor, these two constituting the entire faculty in 1908. The original lines of instruction have been broadened and enlarged since the foundation of the depart-

GASPARO SPONTINI

GIOACHINO ROSSINI

GIACOMO MEYERBEER

GAETANO DONIZETTI

VINCENZO BELLINI

ment, and some practical courses in ear-training and in orchestral and choral performance added. Individual instruction in musical performance has never been undertaken. The courses in music may be counted toward the academic degrees (Bachelor of Arts and Bachelor of Science) as well as toward the degrees in music (Bachelor of Music, Master of Arts in Music, and Doctor of Philosophy in Music). In addition, music may be presented as a subject for examination by a candidate for admission to the Academic College or to the School of Music.

Colyns (Jean Baptiste) composed the operas "Sir William," 1877; "Capitaine Raymond," 1881; played violin; was for some time at Dresden; taught in the Brussels Conservatory. B. Nov. 24, 1834, Brussels; d. Brussels, Oct. 31, 1902.

Combarieu (Jules Leon Jean) wrote on musical history, theory, and æsthetics; taught at the Lycee Grand, Paris. B. Feb. 3, 1859, Cahors; pupil of Philip Spitta; add. Paris.

Combination Pedals invented by the French organ builders CAVAILLE-COL enable the performer by means of a pedal controlling a ventil to bring into play or shut off any combination of stops at will.

Come. *It.* "As or like." **Prima,** at first; **Sopra,** as above.

Comes. *L.* ANSWER.

Comes (Juan Bautista) composed church music; chapelmaster Valencia Cathedral. B. 1568, Valencia; d. 1643.

Comettant (Pierre Jean Oscar) composed; wrote criticism for the Paris "Siècle," "La musique, les musiciens, et les instruments de musique chez les differents peuples du monde," Paris, 1869; "Trois ans aux États Unis," describing his sojourn in America, 1852–5; played piano; pupil Paris Conservatoire. B. April 18, 1819, Bordeaux; d. Paris, Jan. 24, 1898.

Comic Opera in the broadest sense is one in which the incidents and dialogues are humorous, but the name is sufficiently elastic to include the formless "creations" which are dependant upon the costumier and ballet master rather than music for their chief interest. The term might, with propriety, be restricted to works of the Gilbert and Sullivan type. The earliest comic opera still extant is "Le jeu de Robin et Marion" of ADAM DE LA HALE, first performed at the French court in Naples, 1285, rescored for modern orchestra and performed at Arras, 1896. Opéra comique as it developed in France consisted of dramatic pieces with music and dancing and instrumental accompaniment, often along tragic rather than comic lines, like the German singspiel, all or nearly all the dialogue being spoken; differing from the Italian opera buffa, which is sung throughout, never spoken. Exceptions to the last statement will be found in occasional opera buffa modelled on the French style.

Comma. The interval between a major and minor tone, the ratio being 80:81 in the common comma or comma of Didymus. The Pythagorean comma or comma maxima is the difference resulting from tuning up from the same tone 12 perfect fifths and seven octaves.

Commer (Franz) composed music to "The Frogs" of Aristophanes and "Electra" of Sophocles; edited important collections of music; founded the Berlin Tonkünstlerverein in 1844, jointly with Kullak; librarian to Königliche Musik-Institut and choirmaster St. Hedwig's Church, Berlin. B. Cologne, Jan. 23, 1813; d. Aug. 17, 1887, Berlin.

Commodamente. *It.* Easily, quietly.

Commodo. *It.* "Easily or at convenient speed."

Common Chord. A tone and its major or minor third and perfect fifth.

Common Time has two beats or any multiple of two beats to the measure. Simple Common Time includes all rhythms of two or four, as 4–4 or 2–4. Compound Common Time is where the value of each beat is three quavers or crotchets although the number of beats be even as 6–4, 6–8, 12–8. In ancient notation a circle O meant

"tempus perfectum," which had three semibreves to the measure. A semicircle C meant "tempus imperfectum," which had two semibreves to the measure, and this sign has been retained in modern notation for alla capella time or tempo ordinario, which generally has four minims to the bar and is played or sung slowly. If a vertical line is drawn through the C it indicates alla breve time or four minims to the measure played twice as fast.

Communion Service. In the Anglican Church in which the Communion Service is a translation or rather an adaptation of the MASS, the English words were originally sung to the music already familiar from having been employed with the Latin ritual, and the services edited by Marbeck and Tallis were noted in full. Music in the Anglican Church gradually decreased in importance with the growth of the Puritan movement, practically ceased to exist during the Commonwealth except in Psalmody, and although restored by Charles II, was rarely heard throughout a service except in the Chapel Royals and Cathedrals and Collegiate Churches until about 1840, when a renewed interest in ritualistic music was manifested, which has resulted in a careful revision of the older music for the Communion Service, and many new compositions.

Compagnia del Gonfalone, founded at Rome in 1264, played sacred dramas with music, or "miracles" which may have suggested the later ORATORIOS.

Company of Musicians established by letters patent issued by Edward IV in 1472 as "a perpetual guild or fraternity and sisterhood of minstrels" (musicians qualified to sing or play in public), and chartered by James I, July 8, 1604, controlled the exercise of the musical profession in London, and appears to have been the English prototype of the modern musicians' unions.

Compass. The range of sound of which a voice or instrument is capable.

Compère (Loyset) composed church music and songs; distinguished pupil of Okeghem; chorister, canon, and chancellor of the St. Quentin Cathedral; d. Aug. 16, 1518.

Compiacevole. *It.* Pleasant, agreeable.

Complement is whatever interval added to another interval will complete an octave.

Compline completes the Horae Diurnae of the Latin breviary and follows the vesper service, with or without pause. The Latin term is "Completorium."

Composer. An author of music.

Composition. An invention in music whether for voices, instruments, or both in combination. Literally "a putting together." The art of writing music according to scientific rules.

Composition Pedals were of two kinds, single action, by which an organist could throw out or draw in certain stops, and double action, which not only threw out a certain number of stops but drew in all the rest. Prior to Bishop's invention of these pedals a shifting pedal was employed permitting a change from the "great" or "loud" to the "choir" or "small" organ.

Composizione. *It.*. Composition.

Di Tavolino, table music.

Compound Intervals are those greater than an octave, those less than an octave being called simple.

Compound Stops are those which control more than one rank of organ pipes.

Compound Time is the rhythm formed by combining two, three, or four measures of simple time, and besides the principal accent on the first note of each measure, has subordinate accents on each group of notes. It is common or triple according to the number of groups in each measure: thus 6–8 consisting of two measures of 3–8, and 12–8, consisting of four measures of 3–8 time are common; 9–8, consisting of three measures of 3–8, and 9–4 consisting of three measures of 3–4 are triple.

Comte Ory. Gioacchino Rossini's two-act opera to book by Scribe and Delestre-Poirson, both score and text being adaptations of earlier works by

the same men, was produced Aug. 20, 1828, at the Paris Académie Royale.

Con. *It.* "With," as con **Anima**, with spirit; con **Amore**, with affection; con **Sordini**, with mutes; con **Brio**, with life and fire.

Conacher & Co. built organs in Huddersfield, Eng., beginning in 1854.

Concentores Sodales founded by William Horsley, the organist, Dr. Callcott and other London musicians, 1798, met in various taverns and sang canons, glees, and madrigals composed by the members. Disbanded, 1847.

Concentus. *L.* Harmony or part music; consonance.

Concert. A performance of music of a miscellaneous character, to which the public is admitted by payment, is the modern acceptation of a term which seems to have originally referred to several instruments playing one tune in unison or to a set of viols or other instruments. Famous concerts of the world's music centres and the organizations which give them are referred to under the names of the cities to which they belong.

Concert. *Ger.* Concerto.

Concertante. *It.* Composition suitable for concert performance; music for two or more instruments with solo parts.

Concerted Music. Vocal or instrumental music for two or more performers.

Concertina. Portable free reed instrument of hexagonal form, invented by Sir Charles Wheatstone, 1829, consisting of a bellows with keyboard at either extremity, made in treble, tenor, bass, and doublebass sizes with a combined range from G′ to g‴. The German instrument of the same name, unlike the English, produces different tones by inspiratory and expiratory action, and is tuned in one key.

Concertino. Solo instruments required in the performance of a CONCERTO GROSSO; a diminutive concerto in freer form than a concerto, and often having a single movement.

Concertista. *It.* Virtuoso.

Concertmeister. *Ger.* The first violin and leader of the orchestra.

Concerto. *It.* An instrumental composition in three movements based upon the sonata form and serving to display the performer's skill, with orchestral accompaniment. Concertos for more than one solo instrument are known as double, triple, quadruple, as the case may be. Originally the term was applied to vocal compositions with organ accompaniment termed concerti ecclesiastici or concerti da chiesa or church concertos. A "concerto da camera" for two violins and bass published in 1685 by Giuseppe Torelli was the model upon which the CONCERTI GROSSI of Corelli, Geminiani, and Vivaldi were based, and to which Bach and Handel adhered. Mozart crystallized the form of the concerto as it is known to-day, giving larger prominence to the orchestra, which, however, was still chiefly confined to accompaniment. The introduction of cadenzas by performers led Mozart to write 35 cadenzas for his own concerti, an example which Beethoven followed. With Beethoven the orchestral part in the concerto assumed symphonic proportions, and the composers succeeding him have conformed to his ideas in this respect. Brahms has even gone to the extreme in his D minor concerto of deferring the entrance of the piano until the orchestra has played 91 measures. Exceptions to the definition given in the first sentence of this article may be noted in Liszt's "Concert Pathétique," which is for two pianos without orchestra, and in Litolff's Concert-Symphonie for piano and orchestra in E flat, which introduces a scherzo as the third of four movements.

Concerto Grosso. Composition for two or more solo instruments and orchestra in several movements, analogous to overtures and suites.

Concerto Spirituale. *It.* Sacred concert.

Concert Pitch is usually higher than A at 435 double vibrations per second or French diapason normal, because that pitch is estimated at a temperature of 59 degrees F. and the temperature of a concert room is much warmer.

Concertspieler. *Ger.* Soloist concerto player.

Concertstück. *Ger.* Concert piece; concerto.

Concha. *L.* Triton's horn or shell-shaped trumpet; conch.

Concitato. *It.* Agitated; disturbed.

Concone (Giuseppe) composed vocal music and solfeggi; taught in Paris; chapelmaster and organist at the Chapel Royal, Turin. B. 1810, Turin; d. June 1, 1861.

Concord combines notes which give the ear complete satisfaction, such as perfect fifths and major and minor sixths and thirds, their octaves, and combinations of them not involving other intervals. Other concords recognized in HARMONY may be produced by placing concordant notes below those which would otherwise be discordant.

Condell (Henry) composed "The Enchanted Isle," a ballet, farces, and other dramatic music and the prize glee "Loud Blowe the Wyndes"; played violin at London Opera, Covent Garden, and Drury Lane. B. 1757; d. June 24, 1824.

Conducting has grown in importance with the evolution of the orchestra and the increasing number of parts and of performers until the conductor has virtually become a soloist and the musicians under him an instrument, with this difference, that the conductor's instrument is instinct with life, and with intelligence — more or less — and should therefore be capable of quicker response and more subtle expression than any of the solo instruments designed for big tonal effects. Almost any one can beat time, just as almost any one can sing, but great conductors are still more rare than great singers, since the many qualities which must be combined in the "prima donna conductor" are seldom realized in one person. Primarily the conductor must set the tempo for the orchestra or chorus or both. In this he will have the guidance of the composer's indicated intention so far as language and notation give it, generally supplemented by the metronome, by tradition, and also by such enlightenment as may be had through careful study of the work to be performed. This knowledge he must be able to impart to the musicians under him in the clearest and most decisive manner. Every motion of the baton should mean something, every gesture should give direction, for it is necessary, as Wagner suggested, that the musicians be taught to look for the melody in every bar, and then sing it. In obtaining delicate effects in light and shade, and in rubato, the conductor has the same right to discretion which the pianist has always claimed and often abused. He may likewise accord certain liberties to his musicians in extended solo passages, for it has been repeatedly observed that an orchestra in which the conductor drills his men with too much severity loses in brilliancy. Above all, possessing knowledge of music and interpretive talent in the highest degree, the conductor must know how to command men, for it is more difficult to keep an assemblage of musicians in the proper mood for the best work than to tune a violin or even a piano. Perfect understanding between conductor and musicians is absolutely essential to the best results, and it need hardly be added that such understanding can only be arrived at in a permanent orchestra. In mediæval music where chorus and orchestra were alike of small proportions a conductor in the modern sense was no more necessary than in chamber music at present. In early French opera time was beaten by rapping a long baton or stick on the floor, and in Rousseau's day the baton had been shortened in length and was beaten against the conductor's desk. In Beethoven's youth it was part of his duty as cembalist at the Bonn opera to give the time, and Bach habitually directed while playing organ. But while conducting may have been practised in the modern sense in the Sistine Chapel at Rome as early as the 16th century, it remained for Mendelssohn, while at the head of the Gewandhaus concerts in Leipsic to establish the importance of the conductor's office, and his influence grew

paramount in matter of interpretation until a new school grew up with such leaders as Wagner, von Bülow, Seidl, and Richter, whose successors in the present generation have been Nikisch, Weingartner, Mottl, Muck, and Mahler. See: "Le Chef d'Orchestre," Hector Berlioz, Paris, 1848, for diagrams of various beats, arrangement of orchestra, conducting in theatre, etc.; "Ueber das Dirigiren," Richard Wagner, 1869, Eng. trans. by Dannreuther, 1887; "Ueber das Dirigiren," Felix Weingartner, 1896, dealing with use and abuse of tempo rubato; Carl Schröder, "Handbook on Conducting," Eng. trans., London, 1891.

Conductor's Part. Condensation of a score on two staves, giving the entrances of the various instruments in proper order.

Conductus. Obsolete 13th century polyphonic music in from one to four parts sometimes sung without words, in which the cantus firmus was of secular not church origin.

Conduit. *Fr.* Wind trunk.

Cone Gamba. Bell gamba.

Conforti (Giovanni Luca) wrote "Passaggi sopra tutti i salmi," which gives vocal ornaments for use in church service. B. Mileto, 1560; joined the Papal choir at Rome, Nov. 4, 1591.

Confrérie de St. Julien was composed of musicians who settled in Paris about 1330, formed a guild for self-protection at a time when the art of the troubadour or minstrel had ceased to be fashionable, and monopolized secular music in France until the reign of Louis XIV. In 1658 that monarch confirmed the privileges which had been granted the Confrérie by his ancestors, but two years later his majesty desired to hear the performance of a new work by Jean Baptiste Lulli, and the Confrérie having grown so negligent of its art as to be unable to comply, Lulli was commissioned to organize the band of 24 men known as "Le Petits violons du Roi." This was the beginning of the Confrérie's decline, and it was suppressed in 1761.

Congregational Music. That sung in church by the people as opposed to that sung by a trained choir.

Conjunct. In GREEK MUSIC a combination of Hexachords; notes close together.

Conradi (August) composed the opera "Rübezahl," five symphonies, dance music; conducted in Dusseldorf, Cologne, and Berlin theatres; played organ. B. June 27, 1821, Berlin; d. May 26, 1873, Berlin.

Conradi (Johann Georg) composed the operas "Ariane," "Diogenes," and "Numa Pompilius," 1691; "Jerusalem," 1692; "Sigismund," "Geneserius," and "Pygmalion," 1693; chapelmaster at Oettingen, Bavaria.

Conried, Ritter von (Heinrich) became impresario at the Metropolitan Opera House, New York, 1903, made a notable production of "Parsifal," the first to be given outside the Festspielhaus in Bayreuth; produced Richard Strauss's "Salome," 1907, but was compelled to withdraw it by the owners of the opera house. Apprenticed to a weaver in Vienna as a boy, he was fired with ambition to become an actor, and, on mastering his trade, obtained employment at the Vienna theatres in a minor capacity. After acquiring some reputation as a comedian, he left Vienna for New York, where he soon assembled a small company of German players about him. In 1887 he obtained a lease of the Irving Place Theatre, which speedily became famous for the excellence of its ensemble at a time when the English houses were dominated by the star system. It was due the merit of the performances there given that the Metropolitan Opera House Realty Co., owners of the building, installed him as manager in succession to Maurice Grau, who retired because of ill health. 1905 he received a decoration from Franz Leopold carrying the right to the prefix "von," and received the honorary degree of M.A. from Harvard, and was made honorary member of the board for Germanic language and literature at Harvard and Vassar. In 1907 Mr. von Conried was afflicted with a nervous disorder which threatened to make him a permanent in-

valid, and on the advice of his physicians he retired from the management of the Opera on the conclusion of the season 1907–8, giving way to Messrs. Andreas DIPPEL and GATTI–CASAZZA. Mr. von Conried had previously retired from the management of the Irving Place Theatre, and in the fall of 1908 was endeavouring to regain his health in Europe and was at the same time engaged in writing his memoirs. B. Sept. 13, 1855, Bielitz, Silesia; d. Meran, Austria, Apr. 27, 1909.

Consecutives. The progression of parallel fifths or octaves, although occasionally exemplified in the works of the great composers, is forbidden by theorists. Consecutive fifths necessarily move in different keys, and doubling octaves, unless to strengthen a melody temporarily, would be throwing away a part in vocal music or string quartets, which could ill be spared.

Consento. *It.* Harmony; notes of a chord sounded together as opposed to arpeggio.

Consequent. The answer to a fugue subject.

Conservatoire National de Musique et de Declamation, referred to in this work as the Paris Conservatoire had its beginning in the École Royale de Chant, opened in 1784 by Gossec in the Hotel des Menus-Plaisirs du Roi. Plans had been submitted for the formation of such a school by a horn player, Rodolphe, in 1775. The first concert took place in 1786. A school for declamation was then added, and the institution became the École Royale de Chant et de Declamation. In 1792 Sarrette organized the École gratuite de Musique de la Garde Nationale Parisienne, afterwards known as the Institut National de Musique. On Aug. 3, 1795, both schools were incorporated as the Conservatoire de Musique, with Sarrette as president. Four years later the Conservatoire had 600 pupils of both sexes, 125 professors, and a printing office for the publication of "Études de Conservatoire," edited by Catel, Méhul, Rode, and Kreutzer. Napoleon made important changes in the Conservatoire organization, improving it, as he had many other educational institutions; and in 1800 the faculty consisted of: Sarrette, director; Gossec, Méhul, Lesueur, Cherubini, Monsigny, inspectors of tuition; Louis Adam, Berton, Blasius, Catel, Devienne, Dugazon, Duvernoy, Garat, Gavinies, Hugot, Kreutzer, Persuis, Plantade, Rode, Rodolphe, Sallentin, and in all 31 first class professors; Adrien, Baillot, Boieldieu, Domnich, Eler, Jadin, and in all 40 second class professors. Again reorganized in 1812 by the Decree of Moscow, nine pupils of each sex in preparation for the Théâtre Français were allowed 1100 francs each for maintenance. When Louis XVIII came to the throne Sarrette was dismissed, reinstated during six months of 1815 and again dismissed, and the Conservatoire was closed, to be reopened in 1816 as the École royale de Musique, with Perne as inspector general. Sarrette had been allowed a budget of 240,000 francs, which was reduced to 100,000 in 1802, but he gave form to the courses of study by means of the "Méthode de Conservatoire," established the prix de Rome, 1803, founded the library, and inaugurated theatrical and concert performances for the pupils. Perne held office until April 1, 1822, formed special classes for declamation and opera, and an École primaire du chant, besides affiliating subordinate schools at Lille and Douai. Cherubini increased the number of public concerts, established an auxiliary school at Toulouse, opened additional instrumental classes, improved the discipline and in all ways raised the institution's standard to a higher plane. Among the faculty during his long administration were: Habeneck and Paer, inspectors of tuition; Lesueur, Berton, Reicha, Fétis, Halévy, Carafa, composition; Lainé, Lays, Garat, Plantade, Ponchard, Banderali, Bordogni, Panseron, and Mme. Damoreau, vocal; Benoist, organ; L. Adam and Zimmerman, piano; Baillot, Habeneck, and Kreutzer, violin; Baudiot, Norblin, and Vaslin, 'cello; Guilou, Tulou, flute; Voght,

oboe; Lefévre, Klosé, clarinet; Delcambre, Gebauer, bassoon; Dauprat, Meifred, horn; Dauverné, trumpet; Dieppo, trombone; Naderman, Prumier, harp; Adolphe Nourrit, opera; Michelot, Samson, Provost, Beauvallet, dramatic action. Feb. 8, 1842, Cherubini was replaced by Auber, who established lectures on the history and literature of music, greatly enlarged the buildings and equipment and aided in the reform of pitch. Additions to the faculty during Auber's administration included Adolphe Adam, Ambroise Thomas, and Reber, composition; Elwart, Bazin, harmony; Battaille, Duprez, Faure, Garcia, Revial, Masset, vocal; Mme. Farrenc, H. Herz, Marmontel, Le Couppey, piano; Alard, C. Dancla, Girard, and Massart, violin; Franchomme and Chevillard, 'cello; Tulou, Dorus, flute; Verroust, oboe; Willent, Cokken, bassoon; Gallay, Meifred, horn; Forestier, Arban, cornet; Reginier, Monrose, Bressant and Mlle. Brohan, dramatic action. During the latter part of Auber's term Lassabathie was appointed administrateur, but on the appointment of Ambroise Thomas to the post of inspector general on the death of Auber, the office of administrateur and the allowance of maintenance to pupils were discontinued. Under the Thomas régime lectures on the general history of music, a class in orchestra and a compulsory sight singing class were established, and the Conservatoire received an increased allowance from the state which enabled it to pay better salaries. Theodore Dubois became director upon the death of Thomas, 1896. In 1908 the library of the Conservatoire numbered more than 30,000, and the museum, founded in 1861 with the Clapisson collection as a nucleus, contained more than 700 instruments. The affiliated schools included those of Marseilles, Lille, Lyons, Nancy, Nantes, Perpignan, Rennes, Toulouse, and Roubaix. The management and faculty was constituted as follows: Director, GABRIEL FAURE; composition and fugue, CHARLES LENEPVEU, C. M. WIDOR, Andre Gedalge, Georges Caussade, Lavignac, E. Pessard, Taudou, Leroux, Chapuis, GEORGES MARTY; history of music, Bourgault, Ducoudray; solfege, Rougnon, Emile Schvartz, Cuignache, Kaiser, Vervaelde, Auzende, Sujol, Piffaretti, Mlle. Hardouin, Mme. Marcan, Mme. Renart, Mme. Roy, Mme. Vinot, Mme. Sautereau, Mme. Massart, Mme. Vizentini; singing, Mme. ROSE CARON, Dubulle, Ed. Duvernoy, J. LASELLE, Manoury, de Martini, Lorrain, Engel, Hetlich, Cazeneuve; vocal ensemble, Büsser; lyric declamation, Max Bonvet, Melchissedec, Isnardon, Dupeyron; dramatic declamation, G. Berr, Leloir, Paul Mounet, Silvain, Jules Truffier, Mme. Sarah Bernhardt; instrumental ensemble, Charles Lefebvre, Chevillard, Capet; piano accompaniment, P. Vidal; organ and improvization, GUILMANT; piano classes, Diemar, Risler, Delaborde, Philipp, Cortet; preparatory piano classes, Falkenberg, Mme. Chéné, Mme. Trouillebert, Mme. Long; harp, Hasselmans; chromatic harp, Tassu-Spencer; violin, Berthelier, A. Lefort, G. Remy, Nadaud; viola, Lafarge; preparatory violin class, Desjardins, A. Brun; 'cello, Loeb, Cros St. Auge; doublebass, Charpentier; flute, Taffanel; oboe, G. Gillet; clarinet, Mimart; bassoon, Eugene Bourdeau; horn, Bremond; cornet, J. Mellet; trumpet, Franquin; trombone, Allard. ERNEST REYER continued to be inspector-general of the auxiliary schools of the Conservatoire in 1908, and the librarian was M. Weckerlin. There was an enrollment of more than 700 free pupils of either sex in 1908.

Conservatori, or public schools for teaching music, were early established in Italy in connection with hospitals and benevolent institutions, and sometimes provided free board, lodging, and clothing for poor students of either sex, differing in these respects from the ACCADEMIA, which usually were devoted to the arts and sciences in general. Naples was the seat of the conservatori Santa Maria di Loreto, San Onofrio, De' Poveri di Gesù Cristo, and Della Pietà de' Turchino, all of which

had their beginning in a music school founded in 1490 by the Fleming Jean Tinctor. In Venice were the conservatori L'Ospedale della Pietà, Dei Mendicanti, Degl' Incurabili, and L'Ospedaletto de' SS. Giovanni e Paolo; besides which there were many music schools attached to churches and cathedrals, patterned after the one established by Pope Gregory the Great in Rome. All these schools have passed away, although there are highly important Conservatori at NAPLES and MILAN, under royal patronage.

Consolante. *It.* Consolingly.

Consonance. Notes in accord which produce an agreeable effect sounded together as opposed to dissonance, or discordant tones.

Consort. Set of viols six in number; to sound in accord.

Construction. FORM in which a composition is expressed.

Contes d'Hoffmann. J. Offenbach's operetta to book by Jules Barbier was first performed at the Paris Opéra Comique, and speedily became popular in all parts of the world. Revived at the Manhattan Opera House, New York, Nov. 27, 1907, the name part was sung by Dalmores, with Mme. Zeppilli as Olympia; Jomelli as Giulietta; Trentini as Antonia; De Cisneros, as Nicklausse, etc. The poet Hoffmann is drinking with friends at Luther's tavern. Finding him very sad, they declare he is in love, but the poet tells them all that is in the past. Then he undertakes to describe his three love affairs, which are enacted in character with Olympia, Giulietta, and Antonia. An epilogue reveals Hoffmann alone in the tavern, which his companions have deserted. The Muse appears to him in a vision, and tells him she is the only mistress to follow, and the only one who will remain true to him.

Conti (Francesco Bartolomeo) composed "Don Chisciotte in Sierra Morena," and in all 16 operas, 13 serenades, nine oratorios; theorbist and court composer, Vienna. B. Florence, Jan. 20, 1681; d. Vienna, July 20, 1732. **Ignaz** composed serenades and oratorios. B. 1699; son of FRANCESCO BARTOLOMEO; d. Mar. 28, 1759.

Continued Bass. FIGURED BASS or basso continuo.

Continuo. *It.* Continued bass.

Contra. *It.* Indicates an octave lower.

Contrabasso. *It.* DOUBLEBASS.

Contrabass Posaune. *It.* TROMBONE; 16 ft. and 32 ft. organ stop.

Contrabass Tuba. *It.* BOMBARDON.

Contraddanza. *It.* COUNTRY DANCE or CONTREDANSE.

Contra Fagotto. *It.* DOUBLE BASSOON.

Contralto. The lowest female voice, generally ranging between g and d″, but sometimes extending to three octaves. Rossini and his followers were the first to compose important music for this voice. The name is derived from the fact that this voice was contra or below the highest male voice or ALTO.

Contrappuntista. *It.* Writer on or composer in counterpoint.

Contrappunto. *It.* COUNTERPOINT; **Alla Mente,** improvised or Chant sur le Livre.

Contrappunto Doppio. *It.* Double counterpoint.

Contrapuntal. Pertaining to COUNTERPOINT.

Contrapuntist. Writer on or composer in counterpoint.

Contr'arco. Violation of approved bowing.

Contrary Motion. Melodies or harmonies progressing in opposite directions, some ascending while others descend.

Contrassoggetto. *It.* Counter subject.

Contra Tempo. *It.* Against time; syncopated.

Contratenor. *It.* ALTO.

Contraviolone. *It.* DOUBLE BASS.

Contrebasse. *Fr.* DOUBLE BASS.

Contredanse. *Fr.* Lively dance consisted of eight measure phrases, each repeated and in 2–4 or 6–8 time, which became popular in France during the Regency, although of English

origin, the name being a corruption of COUNTRY DANCE. A group of contredanses make a QUADRILLE.

Converse (Frederick Shepherd) composed opera "Pipe of Desire," given Boston, U.S.A., Jan. 31, 1906; dramatic poem "Job," orchestral music, songs. Graduate of Harvard, and pupil of the Munich Academie; assistant professor of music, Harvard, 1905. B. Jan. 5, 1871, Newton, Mass.

Conversi (Girolamo) composed madrigals and songs. B. Correggio, 16th century.

Conversio. *L.* Inversion.

Cooke (Dr. Benjamin) composed an Anglican service in G and other church music, choruses, glees, chamber music; played organ Westminster Abbey and conducted London Academy of Ancient Music. B. London, 1734; son of a music publisher; d. Sept. 14, 1793.

Cooke (Captain Henry) composed coronation music for Charles II, under whose reign he was master of the children of the Chapel Royal and composer; fought in the Royalist army during Civil War, obtaining captain's commission. B. about 1600; d. July 13, 1672.

Cooke (Nathaniel) published a collection of psalm and hymn tunes, partly original; played organ. B 1773, Bosham, Chichester, Eng.; d. April 5, 1827.

Cooke (Robert) composed an Anglican evening service in C, prize glees; played organ Westminster Abbey. B. 1768, London; son of DR. BENJAMIN; drowned himself in the Thames, Aug. 13, 1814.

Cooke (Thomas Simpson) adapted many operas for the London stage, composed glees and dramatic pieces; sang ten.; played violin, flute, oboe, clarinet, bassoon, horn, doublebass, 'cello, and piano; directed music at Drury Lane and Covent Garden, London. B. Dublin, 1782; son of an oboe player; d. Feb. 26, 1848. **Grattan** or Henry Michael Angelo played oboe; bandmaster 2d Reg. British Life Guards. B. 1809; son of THOMAS SIMPSON; d. Sept. 12, 1889.

Coombe (William Francis) composed piano music; played organ. B. 1786, Plymouth, Eng.; son of a singing teacher; d. 1850.

Coombs (James Morris) composed a Te Deum and other church music; organist at Chippenham, Eng. B. Salisbury, 1769; d. Mar. 7, 1820.

Cooper (George) wrote an "Introduction to the Organ," and admirably interpreted Bach on that instrument; played organ Eng. Chapel Royal. B. July 7, 1820; d. Oct. 2, 1876.

Cooper (Richard) first engraved music in Scotland, for Allan Ramsay's collection of Scots songs set by Alexander Stuart, 1725. D. Jan. 20, 1764.

Coperario (John) taught music to the family of James I, of England, and composed "The Masque of Flowers," "Songs of Mourning," and other occasional music; played viol da gamba; Italianized his English name Cooper while living in Italy, prior to 1604; d. 1627.

Coppola (Pier Antonio) composed the operas "Il Figlio bandito"; "Nina pazza per amore," Rome, 1835, Paris, 1839, as "Eva"; "Ines de Castro," 1842, and other dramatic and church music, and conducted at Royal Theatre, Lisbon. B. Castrogiovanni, Sicily, Dec. 11, 1793; d. Nov. 13, 1877.

Copula. *L.* Flowery slurred descant in mediæval music.

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Coquard (Arthur) composed the operas "L'Épée du Roi," 1884; "Le Mari d'un jour," 1886; "La Jacquerie," 1895; "La Troupe Jolicœur," 1902; many dramatic scenes for voice and orchestra; wrote "De la Musique en France depuis Rameau," criticisms for "Le Monde"; lectured at the National Institute for the Blind. B. May 26, 1846, Paris; add. Paris.

Cor. *Fr.* Horn.

Corale. *It.* Chorale, hymn, or psalm tune.

Cor Anglais. *Fr.* Tenor oboe set in F and a fifth lower than the oboe proper, ranging in compass from e to b″ flat. Although the name means English horn, and it is "Corno Inglese" in Italian, and "Englisches Horn" in German, the instrument is doubtless of German origin, being a development of the tenor POMMER. Modern composers employ it frequently.

Coranto. COURANTE.

Corbet (Francisque) played guitar at courts of Louis XIV and Charles II; real name Corbetti or Corbetta; taught De Vabray, De Visé, and Médard. B. about 1620, Pavia; d. 1681, Paris.

Corbett (William) composed incidental music to Shakespeare's plays, concertos, and sonatas; played violin at the London Opera; collected Italian music and violins during sojourn in Italy; returned to England 1740, playing in Royal orchestra. D. Mar. 7, 1747.

Corda, sopra una. *It.* Directs that a passage is to be played on one string.

Corde a Jour. *Fr.* Open string.

Cor de Chasse. *Fr.* Hunting horn.

Corde Fausse. *Fr.* False string.

Corder (Frederick) composed "Nordisa," which was produced with brilliant success by the Carl Rosa Opera Company, 1887; "River Songs," "Roumanian Dances" for violin and piano; overture "Prospero," the cantata "Bridal of Triermain" for the Wolverhampton Festival, 1886; "O sun, that waken'st all," song to Tennyson's words; "The Sword of Argantyr," cantata for Leeds Festival, 1889; taught composition Royal College of Music, London; conducted Aquarium Concerts, Brighton; wrote criticisms and made translations. B. Jan. 26, 1852, London; add. London.

Cor de Vaches. *Fr.* Cow horn.

Cordier (Jacques) played violin and rebec and taught dancing to Henrietta Maria, Queen of Charles I, of England; called Bocan. B. about 1580, Lorraine.

Corelli (Arcangelo) founded the technique of violin playing; composed chamber sonatas and concerti grossi which have influenced later orchestral development; ranked as the first great violin virtuoso; pupil of Matteo Simonelli in counterpoint, and of G. B. Bassani on the violin; among the most admired and least spoiled musicians in history. In early life he visited Germany, probably Bavaria and Hanover, possibly staying in Paris for a time on his homeward journey. About 1685 he was settled in Rome and had published 12 sonatas, acquiring a high reputation both as composer and violinist. Cardinal Pietro Ottoboni became his friend and, except for occasional visits to other cities, there Corelli lived for the remainder of his life, leaving the Cardinal about $300,000 in money and a collection of paintings. (The money was distributed to Corelli's surviving relatives it should be added.) B. Feb. 12, 1653, Fusignano, Imola; d. Jan. 10, 1713.

Corfe (Joseph) composed a volume of church music, glees; wrote on Singing and Thorough-Bass; sang in Salisbury Cathedral and Eng. Chapel Royal; master of choristers Salisbury Cathedral. B. Salisbury, 1740; d. July 29, 1820. **Arthur Thomas** composed a service and other church music, wrote "The Principles of Harmony and Thorough-Bass"; succeeded

his father as master of the children and organist at Salisbury Cathedral. B. Salisbury, April 9, 1773; son of JOSEPH; d. Jan. 28, 1863. **Dr. Charles William** played organ at Christ Church, Oxford. B. July 13, 1814, one of 13 children of ARTHUR THOMAS; d. Dec. 16, 1883, Oxford. **John Davis** played organ Bristol Cathedral. B. 1804; brother of DR. CHARLES WILLIAM; d. 1876.

Corifeo. *It.* CORYPHAEUS.

Corkine (William) published books of "Ayres to sing and play" with lute and viol accompaniments, London, 1610 and 1612.

Cormuse. *Fr.* BAGPIPE.

Cornamusa. *It.* BAGPIPE.

Cornelius (Peter) composed the BARBER OF BAGDAD, the unfavourable reception of which led to Liszt's retirement from Weimar; aided Liszt in the establishment of the New German school, and upheld the Wagnerian art theories by articles in the "Neue Zeitschrift für Musik" and translations of Liszt's French lectures; joined Wagner in Munich and taught harmony and rhetoric in the "Königliche Musik-schule" of which von Bülow was director, composed the opera "Gunlöd" in Wagnerian style and many songs. B. Dec. 24, 1824, Mayence; d. Oct. 26, 1874.

Cornelys (Theresa) managed concerts at Carlisle House, London, directed by Bach and Abel, 1764–73, which were the most notable of that period; first favourite of Senator Malipiero of Venice, then of the Margrave of Baireuth; became directress of theatres in the Austrian Netherlands, went to England to sing opera as "Mme. Pompeati"; finally became impoverished, her career terminating in Fleet Street prison. B. 1723, Venice; daughter of the actor Imer; d. Aug. 19, 1797.

Cornet. Brass valve instrument of the trumpet family with compass ranging from c′ to g‴, having complete chromatic scale, with good vocal quality when well played, but lacking the power and brilliancy of the trumpet, for which it is often substituted. The fundamental tone is an octave below the compass indicated, but is rarely used. Cornets are usually in B flat with an A crook, but a smaller instrument in E flat is used in military and brass bands.

Cornet. Obsolete woodwind instrument, with cup mouthpiece, covered with leather, known as ZINKE and in Italy as cornetto.

Cornet, Echo. Swell organ stop of small scale which originally consisted of the same ranks of pipes as the MOUNTED CORNET; now applied to any small scale sesquialtera or mixture.

Cornet, Mounted. Solo great organ stop fast becoming obsolete which had several ranks of pipes so that the open, principal, 12th, 15th, and tierce tones were sounded together. Usually the compass was upward from c′. "Cornet voluntaries" consisted of embellished passages on this stop to a soft bass on the choir organ.

Cornette (Victor) composed and wrote methods for orchestral instruments, director and chorusmaster at various Paris theatres; deputy organist at St. Sulpice and the Invalides, Paris. B. 1795, Amiens; d. Paris.

Cornetto. *It.* CORNET.

Corno. *It.* HORN.

Corno Alto. *It.* Horn of high pitch.

Corno Basso. *It.* Deep toned horn.

Corno di Bassetto. *It.* BASSET HORN; organ stop of clarinet quality.

Corno di Caccia. *It.* Hunting or FRENCH HORN.

Corno Flute. 8 ft. organ stop of soft tone.

Corno Inglese. *It.* COR ANGLAIS.

Cornopean. Obsolete name of valved cornets.

Cornu. *L.* Roman horns.

Cornysh or Cornish (William) sang in Chapel Royal during reign of Henry VII; master of the children; accompanied Henry VIII to Field of the Cloth of Gold. D. 1524. **William, Jr.,** composed part songs and sacred music. Son of WILLIAM.

Cor Omnitonique. *Fr.* Horn capable of producing chromatic scale.

Coro. *It.* CHORUS.

Corona. *It.* Fermata or pause.

Coronach or Coranach. Funeral song chanted by the seannachie or bard on the death of a chief or other great man in the Gaelic parts of Scotland. In modern times the coronach has given way to the cumhadh which, instead of being chanted, is played on the bagpipe.

Corps de Voix. *Fr.* Quality or fulness of the voice.

Corrente. *It.* COURANTE.

Corrépétiteur. *Fr.* Chorus instructor.

Corri (Domenico) composed "Alessandro nell' Indie," London 1774; "The Travellers," Jan. 22, 1806, songs; wrote "The Art of Fingering" and a "Musical Dictionary," 1798; conducted, taught, and published music in Edinburgh, the business being carried on by his son JOHN as Corri & Co.; settled in London in partnership with Dussek, who married his daughter. B. Oct. 4, 1746, Rome; d. London, May 22, 1825. **Natale** managed the Scotch end of the publishing house of Corri & Co. B. 1765; brother of DOMENICO; d. 1822. **John** carried on his father's business in Edinburgh, failing in business 1801. Son of DOMENICO. **Philip Anthony** helped found the London Philharmonic but later settled in America. Brother of JOHN. **Haydn**, a third brother, taught music in Dublin and became organist at the Pro-Cathedral. B. 1785; d. Feb. 12, 1860. The London house of Corri, Dussek & Co. failed in 1801, and Dussek fled to escape his creditors. Domenico continued in business alone until succeeded by his son **Montague**, who was b. Edinburgh, 1784; d. London, 1849. After several changes in name Montague retired, and the only member of the family remaining in business was Natale, who established himself in London, but d. 1822, leaving no successor.

Corri-Paltoni (Mme. Frances) sang mez. sop. in opera. B. Edinburgh, 1801; daughter of Natale Corri.

Corsi (Jacopo) played harpsichord at the performances of "Dafne" and "Euridice," Peri's operas, which were given at his home in Florence, 1597, and are considered the earliest Italian operas. B. about 1560 of noble family; d. about 1604.

Corteccia (Francesco di Bernardo) composed madrigals, church music; chapelmaster to Cosimo I, and organist and canon of S. Lorenzo, Florence. B. Arezzo; d. Florence, June 7, 1571.

Cortellini (Camillo) composed church music and madrigals; played violin so well as to be called "Il Violino"; in service of municipality of Bologna, 1583.

Coryphaeus. *L.* Chorus or dance leader; titular officer of music at Oxford University on Dr. Heather's foundation.

Coryphée. *Fr.* Ballet dancer who leads a group.

Cosi Fan Tutte. W. A. Mozart's two-act opera buffa to book by Da Ponte was first performed in Vienna, Jan. 26, 1790. The music has been greatly admired, and as the libretto was not, many attempts have been made to provide new books, and in several languages. Rosaura and Isabella, two Andalusian ladies, are betrothed to Don Fernando and Don Alvar. The lovers sing their praises to the disgust of Don Onofrio, an old bachelor, who declares that they are no better than other women, and proposes a test of their constancy, to which the young men agree. They pretend to have gone to Havana with their regiments, but return in disguise to make love to each other's fiancée. Dolores, maid to the ladies, has been made a party to the scheme. To their delight, both young men are rejected, but Onofrio then suggests a further temptation. By his direction the young men pretend to take poison in their despair at not overcoming the scruples of the young ladies. Rosaura and Isabella, much moved by this evidence of passion, call Dolores to go for a physician, and by her advice take the young men in their arms, pending his arrival. Dolores comes back disguised as a physician, and pretends to administer antidotes. To calm the

anxiety of her young ladies, Dolores now tells them of the plot, which they resolve to turn to the disadvantage of their lovers. They consent to marriage, and Dolores, this time disguised as a notary, performs the ceremony. The bridegrooms depart, only to return and upbraid the young women for their heartless conduct, but after teasing them sufficiently, the ladies confess the trick, Don Fernando and Don Alvar humbly beg forgiveness, and Don Onofrio confesses he was wrong.

Cossmann (Bernhard) played 'cello in solo and quartet with distinction; taught in Frankfort Hoch Conservatorium. B. May 17, 1822, Dessau; add. Frankfort.

Costa (Andrea) wrote "Analytical Considerations on the Art of Singing," London, 1838; taught Mme. Borgondio and Mme. Albertazzi. B. Brescia, settled in London, 1825.

Costa (Sir Michael Andrew Agnus) composed the oratorios "Eli," Birmingham Festival, 1855; "Naaman," Birmingham Festival, 1864; the ballets "Sir Huon" for Taglioni, 1833, "Alma" for Cerito, 1842; the operas "Don Carlos," London, 1844; and "Malek Adhel"; conducted admirably the London Philharmonic orchestra, Sacred Harmonic Society, Italian opera at Covent Garden; the Birmingham, Bradford, Leeds, and Handel Festivals; became in 1871 "director of the music, composer and conductor" of Her Majesty's Opera; received decorations from many countries, and knighthood (1869) from Queen Victoria. Son of the Cavaliere Pasquale Costa, of an ancient Spanish family, and himself a gifted amateur; young Costa gained a free scholarship in the Royal College of Music, Naples; at 15 composed a cantata, "L'Immagine," which was performed in the college theatre; and at 18 the opera "Il Delitto punito." A grand mass for four voices, an oratorio, three symphonies, and other operas also date from this period. In 1829 he composed "Malvina" for the San Carlo opera house, then directed by Barbaja, and the following year he was sent to Birmingham by his master, Zingarelli, to conduct a cantata, but, through error, was compelled to sing the tenor part instead. Maestro al piano at the King's Theatre in 1829, he composed the grand ballet "Kenilworth," and in 1832 became conductor at the Italian opera. "Malek Adhel," performed at the Italian opera, Paris, 1837, was presented with greater success in London, but Costa's arduous duties as conductor doubtless compelled him to give less time to composition than he would have preferred. B. Feb. 4, 1808, Naples; d. April 29, 1884, London.

Costantini (Fabio) composed church music and songs; chapelmaster at Orvieto Cathedral. B. Rome about 1570. **Alessandro** composed; played organ at St. Peter's, Rome, in succession to Frescobaldi, 1643; brother of FABIO.

Costanzi (Juan) composed the opera "Carlo Magno," Rome, 1729; the oratorio "S. Pietro Alessandrino"; 16 part motets for four choirs; a "Miserere"; chapelmaster at St. Peter's, Rome, 1754; called "Gioannino di Roma." B. Rome; d. Rome, Mar. 5, 1778.

Coste (Gaspard) composed "Trentecinq livres des chansons à quatre parties," Paris, 1539–49; "Ghirlanda di Fioretti Musicale," Rome, 1589; chorister, 1530, Avignon Cathedral.

Costeley (William) composed "Chansons à 4 et 5 parties," Paris, 1567, a founder and first president of a St. Cecilia society which gave contests, Orlando di Lasso winning first prize in 1575; played organ at courts of Henri II and Charles IX, of France. B. Scotland, 1531; d. Evreux, Feb. 1, 1606.

Cosyn (Benjamin) collected virginal music; played organ Dulwich College and Charterhouse, 1622–44.

Cotillon. *Fr.* "Under petticoat." Name given in the reign of Louis XIV to a variation of COUNTRY DANCE originally for one man and woman, then for four couples and now for any number of dancers, with a constant variety of figures, which are danced to waltz, polka, mazourka, and galop

tunes; led by one, two, or more couples, depending upon the number of dancers.

Cotta (Johannes) composed the popular quartet setting for four male voices of Arndt's patriotic song "Was ist des Deutschen Vaterland." B. Ruhla, Thuringia, May 24, 1794; d. Mar. 18, 1868, Willerstedt.

Cottage Piano. Small upright piano.

Cotton or **Cottonius (John)** wrote a treatise on music, 12th century, valuable for its portrayal of musical systems of that period.

Cotumacci or **Contumacci (Carlo)** composed a Requiem, "Partimenti" and for harpsichord; played organ at S. Onofrio, Naples; pupil of Scarlatti. B. 1698, Naples; d. 1775.

Couac. *Fr.* "Quack." Goosenote or disagreeable noise to which instruments of the clarinet and oboe type are subject if not correctly blown.

Couched Harp. Obsolete name for SPINET.

Coulé. *Fr.* Glide; slurred notes; harpsichord ornament.

Counterpoint is the art of combining with a melody one or more melodious parts, as contrasted with harmony, which accompanies a melody with chords. It is so called because the notes or points are written counter to each other or "nota contra notam." The chief melody or theme or subject or CANTUS FIRMUS, the latter of the nearly synonymous terms being best, may pass from one part to another without losing its predominant character, from which it may readily be seen that the composer's aim is to give a singing quality to each part. The art may have originated from the difficulty presented in chanting church music in unison by singers with voices of varying range. The cantus firmi to which the Latin liturgy was so chanted in the earlier stages of Christianity were found to have a more agreeable effect when the low voices, instead of taking the melody an octave below, used intervals of a fifth or third, improvising a part which was neither harmonic nor contrapuntal, strictly speaking, but partook the nature of harmony and counterpoint, giving rise to both. The development of counterpoint was marked by the growth of strict rules forming a kind of grammar, but with many exceptions, since music continued to be a living and growing language. Music constructed according to these rules was called "polyphonic" (many voiced) as distinguished from "homophonic" or one voiced. It has become the fashion to sneer at the laws laid down by the older contrapuntists as we do at the pedanticism of the Meistersingers, yet they were, for the most part, based on simple common sense. Counterpoint is either simple or double, and of simple counterpoint there are five varieties: 1. Note against note. 2. Two notes against one in the cantus firmus. 3. Four notes to one in the cantus firmus. 4. When the added part is in syncopation. 5. When there is free or florid accompaniment to each note of the cantus firmus. Some of the rules governing the first variety: "No discords are allowed." It may be observed that toleration of discord unless instantly followed by resolution is purely a matter of education, which such masters as Palestrina were born too early to have enjoyed. "More than three consecutive thirds or sixths are forbidden." Otherwise harmony would result instead of two individual melodies. "Consecutive fifths and octaves are forbidden." Consecutive fifths are not merely ugly but would throw the two parts into different keys, and consecutive octaves would merge two parts into one. "The fourth is to be considered a discord." It is, when combined with a third or fifth. To object to the rules of counterpoint would seem no more rational than to object to regular conjugation of verbs because there are irregular verbs. From the examples already shown it may be inferred that there are reasons for forbidding all dissonances other than passing notes, chromatics, and chords of more than three tones. Besides simple counterpoint, there is double counterpoint in which the parts must be interchangeable or invertible; usually at the

octave, tenth, or twelfth. Rarer forms are triple or quadruple counterpoint, where there are three or four interchangeable parts; and still rarer, quintuple counterpoint, with five interchangeable parts. With Palestrina and his followers counterpoint reached its highest development in ecclesiastical music, and since further progress seemed impossible, musicians turned their attention to harmony, the evolution of which had been checked by the over stimulation of the sister growth. Up to the close of the 16th century the rules of counterpoint were the sole guidance of composers, but in 1605 MONTEVERDE, destined to become the most popular composer of his day, published a volume of madrigals at variance with the polyphonic method, and suggesting the harmonic style of treatment. It remained to a few musicians such as Porpora to carry on the traditions of the contrapuntists, whose principles had been elucidated in FUX'S "Gradus ad Parnassum" (Vienna, 1725), and through Haydn, pupil of Porpora, and Albrechtsberger, they were thoroughly grounded in Beethoven, however little he may have regarded them. A second culminating point in the history of contrapuntal music was reached in the works of Johann Sebastian Bach, who applied to instrumental music a complete knowledge of counterpoint as well as of harmony, and whose fugues are a most perfect illustration of the principles of counterpoint. Cherubini and Brahms were perhaps the most skillful contrapuntists of modern times, but counterpoint and harmony go hand in hand in the works of the latest composers, and in what is called free counterpoint is an intimate blend of both. See works of Fux (Eng. trans.); E. F. Richter, Macfarren; "Counterpoint Strict and Free," Prout, London; and "Cours de Countrepoint et de la Fugue," Cherubini, Eng. trans., Novello & Co., London.

Counter Subject. Answer or second theme in a fugue.

Counter Tenor Clef. C clef on third line of stave for the viola and alto or counter tenor.

Counter Tenor Voice. ALTO.

Country Dance. Dance once popular in rural England, whence it spread to France and Italy as CONTRE-DANSE and CONTRADDANZA, consisted of four or eight measure phrases which might be in either triple or duple time. It still survives as the "Sir Roger de Coverly" or "Virginia Reel."

Coupart (Antoine Marie) founded and edited the "Almanach des Spectacles," Paris, 1822–36; edited collections of songs. B. 1780, Paris; d. 1854.

Coup d'Archet. *Fr.* Bow stroke.

Couperin (Charles) founded a family of distinguished French musicians; m. Marie Andry, of Chaume, in La Brie. **Louis** played organ at St. Gervais, Paris; composed three harpsichord suites; played violin in royal band. B. 1630; eldest son of CHARLES; d. 1665. **François** played organ at St. Gervais; pupil of Chambonnières. B. 1631; second son of CHARLES; d. 1698. **Charles** played organ at St. Gervais; m. Marie Guerin, 1662; father of François "Le Grand"; b. 1638; third son of CHARLES; d. 1669. **François**, called "LE GRAND" is the subject of a separate article. His daughter, **Marguerite Antoinette**, assisted him during the last three years of his life, and became organist to the king on his decease. B. Sept. 19, 1705. **Nicholas** played organ at St. Gervais. B. 1680; son of the earlier FRANÇOIS; d. 1748. **Armand Louis** played organ at St. Gervais and Notre Dame; composed for harpsichord and violin. B. 1725; son of NICHOLAS; d. 1789. **Pierre Louis** acted as the deputy of his father ARMAND LOUIS, d. 1789, and was succeeded at St. Gervais by his brother **François.**

Couperin (François) composed harpsichord suites and wrote a "Méthode" which influenced the style of Johann Sebastian Bach both as performer and composer; played organ at St. Gervais, like many others of his family; organist to the king and to his private chapel at Versailles, and sufficiently great as a musician to

deserve his title of "Le Grand Couperin." Brahms edited his suites for harpsichord which have been reprinted by Augener & Co. B. Nov. 10, 1668, Paris; d. 1733.

Couper le Sujet. *Fr.* To shorten a subject or theme.

Coupler. Organ mechanism connecting the pedals with manuals or different manuals.

Couplet. Two notes occupying the time of three; stanza; two line verse.

Courante. *Fr.* "Running." French dance in fast 3–2 time, usually with many dotted notes, and in two parts, which are repeated, the last measure of each being in 6–4 time. The Italian form called corrente is in 3–8 or 3–4 time, played fast and usually containing many running passages. A third variety of courante attempted to combine features of the two already described.

Couronne. *Fr.* The pause character.

Courtant. Obsolete variety of bassoon.

Courteville (Raphael) sang in Eng. Chapel Royal. D. London, Dec. 28, 1675. **Ralph** composed sonatas for two flutes, hymns, songs and dramatic music; sang in Eng. Chapel Royal and played organ at St. James, Westminster. Son of RAPHAEL; d. about 1735. **Raphael** wrote political pamphlets; played organ. Probably son of the second RAPHAEL above mentioned. D. 1772.

Courtois (Jean) composed church music and songs; chapelmaster to Archbishop of Chambray; 16th century.

Coussemaker, de (Charles Edmond Henri) edited works of Adam de la Hale, Paris, 1872; wrote "Memoire sur Hucbald" and many important works on mediæval music and instruments; Chevalier of the Legion of Honor and of the Order of Leopold, member of the Institute; judicial officer by profession but an amateur of great skill. B. April 19, 1805, Bailleul, Nord; d. Jan. 7, 1876.

Cousser or Küsser (Johann Sigismund) composed the operas "Erindo," 1693; "Pyramus and Thisbe," 1694; "Scipio Africanus," 1694; "Jason," 1697, overtures and songs; chapelmaster at Stuttgart, 1700–4; Master of Music at Anglican Cathedral, Dublin, 1710. B. Presburg, about 1657; d. Dublin, 1727.

Covent Garden Theatre has been the principal home of opera in England for many years. The original building was opened under Rich's management, Dec. 7, 1732, but the present structure only dates from 1858, five others having been destroyed by fires. Fifty musical productions were made during the administration of Sir Henry Bishop, 1810–24, and von Weber's "Oberon," written for the house, was produced there 1826. Occasional musical productions followed, but in 1846 it was remodelled for opera exclusively. For a time Costa directed and Mario and Grisi were members of the company, as well as Alboni, Tambourini, Persiani, and Ronconi. In 1861 Patti made her first European appearance there. Tamberlik, Lucca, Graziani, and Albani came next, and for a time there were performances of English opera, notably those of Balfe. Then came a period of depression, with a revival of interest which continued throughout the administration of Sir Augustus Harris, dating from 1888 to his death in 1896, since which time the opera has been managed by the Opera Syndicate as lessees of the house.

Covered Consecutives. Hidden consecutives.

Covered Strings for the piano, viols, or guitar, are made by spinning fine wire over silk wire or gut strings, the effect being to make the string so covered vibrate more slowly.

Coward (Dr. Henry) trained the Sheffield Festival and other choruses; composed cantatas, anthems, and songs. B. Nov. 26, 1849, Liverpool; add. Sheffield, Eng.

Coward (James) composed church music and glees; played organs in London churches and to Grand Lodge of Freemasons and the Sacred Harmonic Society. B. Jan. 25, 1824, London; d. Jan. 22, 1880.

Cowen (Frederic Hymen) com-

posed a waltz at six, an operetta at 12, and in after life became one of the most distinguished of English composers and conductors. Pupil of Goss and Benedict, his first public appearance was at a piano recital in London, 1863. Two years later he won the Mendelssohn scholarship, but relinquished it, and his parents themselves took him to Leipsic, where he became a pupil of Plaidy, Moscheles, Reinecke, Richter, and Hauptmann at the Conservatory. After occasional concert performances he studied conducting with Kiel at the Berlin Stern Conservatory, and in 1869 produced his C minor symphony and a piano concerto in A at St. James's Hall, London. Costa, whose assistant he had become, got him the commission for "The Corsair," which was given at the Birmingham Festival of 1876, and the same year the Carl Rosa company produced his opera "Pauline." His recognition as one of the foremost of English composers followed the performance of his "Scandinavian Symphony," London, 1880. Thereafter he conducted the Philharmonic concerts, at the Melbourne Centennial, receiving $25,000 for a six months' engagement, and on returning to England conducted the Hallé orchestra at Manchester, the Liverpool Philharmonic concerts, the Bradford Festival, the Scottish orchestra and the Cardiff Festival, 1902, and the Handel Festival, 1903. Other compositions to be noted are: four symphonies, concert overtures and suites, chamber music, the operas "Signa," Milan, 1893; "Harold," Covent Garden, 1895, several operettas, the oratorios "The Deluge," "St. Ursula," "Ruth," "Song of Thanksgiving," "The Transfiguration," 1895; the cantatas "Rose Maiden," 1870, "Corsair," "Sleeping Beauty," "St. John's Eve," "The Water Lily," "All hail the glorious reign," jubilee ode, 1897; "Ode to the Passions," "Coronation Ode," 1902, songs, anthems, etc. B. Jan. 29, 1852, Kingston, Jamaica; add. London.

Cownterynge yn Songe. Old Eng. for descant or singing a tune's accompaniment.

Cox and Box. Sir Arthur Sullivan's music to the farce by F. C. Burnand was first performed in public May 11, 1867, at the Adelphi Theatre, London.

Cracovienne. Polacca or KRAKOVIAK.

Cramer (Jacob) played violin and founded a well known family of musicians. B. 1705, Sachau, Silesia; d. 1770, Mannheim. **Johann** played drum in Mannheim court band. B. 1743; son of JACOB. **Wilhelm** composed and played violin, ranking with the best performers of his day; immigrated to London, headed the king's band and led at the Opera, the Pantheon, the Ancient Concerts, and the Professional Concerts, and at the Handel Festivals. B. Mannheim about 1744; son of JACOB; d. London, Oct. 5, 1799. **Franz** became master of the king's music, 1834. B. 1772; son of WILHELM; d. Aug. 1, 1848. **Johann Baptist** composed 84 studies, which formed the fifth part of his "Grosse praktische Pianoforte-Schule," and which have been more serviceable to pianists than any work other than Clementi's "Gradus ad Parnassum"; and 100 studies published as "Schule der Gelaüfigkeit," and 105 sonatas; ranked with the greatest teachers and performers of his age; established the firm of CRAMER & CO.; pupil of Benser, Schroeter, and MUZIO CLEMENTI. B. Feb. 24, 1771, Mannheim; son of WILHELM; d. April 16, 1858, London. **Carl** taught music and played piano in London. B. 1780, London; younger brother of JOHANN BAPTIST.

Cramer & Co. publish music in London. The house was founded in 1824 by JOHANN BAPTIST CRAMER with Robert Addison and T. Frederick Beale. In 1861, Beale, the sole surviving partner, took in George Wood as a member of the firm. On Mr. Wood's death in 1893 his two nephews succeeded to the business, which was transferred to a stock company in 1902.

Crang & Hancock built organs in England, 18th century.

Cranz (A. H.) founded music pub-

lishing house in Hamburg, 1813. B. 1789; d. 1870, when his son **Alwin** succeeded to the business. B. 1834.

Creation. Joseph Haydn's first oratorio was composed between 1796 and 1798, and was first performed in private, April 2, 1798 at the Schwartzenberg Palace, Vienna. The book was originally prepared for Handel by Lidley or Liddell from text in Genesis and in "Paradise Lost," and was translated and adapted by Baron van Swieten as "Die Schöpfung." Salomon is said to have suggested the subject to the composer. The first publication, with German and English words, took place in Vienna, 1800, and the work has been sung in all parts of the world.

Credo. The first word of the Nicene Creed in the Latin ritual; an integral part of the MASS, upon which the world's greatest composers have lavished their best music.

Creed. In the early Anglican Church the Nicene Creed was chanted in the ancient manner, and Marbeck's setting strictly follows the Roman original. That of Tallis is likewise of Gregorian origin. The Apostles' Creed is either said or intoned. The Athanasian Creed, which is the "Quicunque Vult" of the Latin ritual, where it is chanted as a Psalm, is usually chanted in the Anglican Church to what is known as "The Canterbury Tune," and is a corruption of the Eighth Gregorian.

Crembalum. Jew's Harp.

Cremona. Viols made by the celebrated makers who lived in Cremona, Lombardy, such as the AMATIS, STRADIVARII, GUARNERII, BERGONZI, GUADAGNINI, MONTAGNANA, RUGGIERI, STORIONE, and TESTORE. The name as applied to an 8 ft. reed organ stop is a corruption of Krummhorn.

Cremorne. *Fr.* KRUMMHORN.

Crepitaculum or Crepundia. *L.* Obsolete frictional castanets.

Crequillon or Crecquillon (Thomas) composed church music and songs; Netherlander attached to court of Emperor Charles V at Madrid, 16th century.

Crescendo. *It.* Directs that the volume of tone be increased or made louder.

Crescendo Pedal. The organ's swell pedal.

Crescendo Zug. *Ger.* Swell box of an organ.

Crescentini (Girolamo) was the last of great sopranists, and sang the air "Ombra adorata," which he had composed and interpolated in Zingarelli's "Romeo e Giulietta" with so much feeling as to move Napoleon and his court to tears. After his debut in Rome, 1783, Crescentini sang in opera in London, Vienna, Lisbon, and throughout Italy. In 1805 he became singing master to the Imperial family at Vienna, where Napoleon heard him, engaged him at a handsome salary, took him back to Paris, and decorated him with the Iron Cross. The climate injured his throat, and in 1812 he obtained a reluctant permission to return to Italy. After a four years' sojourn in Rome he taught at the Royal College of Music in Naples, wrote a treatise on singing, which was published in French and Italian, and composed. B. Feb. 2, 1766, Urbania, near Urbino; d. Naples, April 24, 1846.

Creser (Dr. William) composed "Eudora," cantata, Leeds, 1882; "The Sacrifice of Freia," Leeds Festival, 1889; "The Golden Legend," "Naxine," an operetta; "Old English Suite" for orchestra, chamber music; played organ and conducted; organist and composer, Eng. Chapel Royal, 1891–1902. B. Sept. 9, 1844, York; m. Amelia Clarke, mez. sop.; add. London.

Creticus. *L.* Metrical foot consisting of one short between two long syllables.

Creyghton (Rev. Robert, D.D.) composed services in E flat, B flat, and C, and the anthem "I Will Arise"; taught Greek at Cambridge; precentor at Wells Cathedral. B. 1639; d. Feb. 17, 1733.

Cricket on the Hearth. Carl Goldmark's opera to book by M. Willner, founded on Dickens's tale, was produced at Berlin, June 27, 1896,

as "Das Heimchen am Herd," but the English version of 1900 carries the title as above. The story need not be repeated, since it is doubtless familiar to every reader, and is followed with reasonable fidelity by the librettist. The scene is laid, of course, in an English village. The best musical numbers are Dot's dancing song in the second act, the quintet with which it concludes, and the prelude to the third act, in which Goldmark introduces the song "Weisst Du, wie viel Sternlein stehen." The work is characterized by great beauty of melody and a total absence of sensationalism.

Crispino. Luigi Ricci's three-act opera buffa to text by Piave was first performed 1850, Venice. Crispino the cobbler is unhappy because of his poverty, although blessed with a beautiful wife, Annetta, who adds to the family purse by singing ballads, and is admired by a wealthy count. Resolved to throw himself into a well, Crispino meets a fairy who persuades him to turn physician, declaring he will always be successful in his operations unless she is present. Great prosperity follows, which turns Crispino's head, and he forgets old friends and becomes cruel to Annetta. One day when he is about to strike his wife the fairy appears and takes him to a cave where many lamps are burning, each representing a human life. Finding the oil low in his own lamp, he suggests that some be poured in from Annetta's, whereupon the fairy reveals herself as Death, and tells him to make a last request before dying. Crispino asks for another opportunity to see his wife and children, and the scene shifts again to his little home. Fortunately he has only had the nightmare, but he is filled with joy on awakening, and is content with his lot. Federico Ricci collaborated with his brother in this work.

Cristofori (Bartolommeo di Francesco) invented the piano, which he called "gravicembalo col piano e forte." A perfect specimen of his work was presented to the Metropolitan Museum, New York, by Mrs. J. Crosby Brown. It is a bichord instrument with a compass of four octaves, with hammer action complete, and bears the inscription: "Bartholomaeus de Christoforis Patavinus Inventor faciebat Florentiæ MDCCXX." Born in Padua, Cristofori became in early manhood the best harpsichord maker in that city, and as such was called to Florence by Prince Ferdinand, son of Cosmo III. The precise date of his invention of the piano is not known, but the instrument is described in vol. v of Maffei's "Giornale dei Letterati d'Italia," and he must have seen it during his visit to Florence in 1709. A later specimen of the Cristofori grand piano owned by the Kraus family is shown at the Museum in Florence, and a beautiful specimen of his harpsichords, one having three manuals, was presented by Frederick Stearns of Detroit to the University of Michigan. It is dated 1702. B. about 1655; d. Jan. 27, 1731.

Crivelli (Gaetano) composed songs, taught, sang ten. in opera. B. 1774, Bergamo; d. Brescia, July 10, 1836. **Domenico** wrote "The Art of Singing," taught in Naples and London, composed the opera buffa "La Fiera di Salerno." B. June 7, 1793, Brescia; son of GAETANO; d. Feb. 11, 1857, London.

Croce (Giovanni) composed church music, songs, and motets, some of which were republished in England; pupil of Zarlino; priest and chapelmaster at St. Mark's, Venice. B. about 1557, Chioggia; d. May 15, 1609.

Croche. *Fr.* Quaver.

Crociato in Egitto. Giacomo Meyerbeer's two-act opera to book by Rossi was produced in 1824 at La Fenice, Venice.

Croft (Dr. William) composed a chant in B minor, occasional anthems and other music for the Anglican service; played at Westminster Abbey and was master of the children, Eng. Chapel Royal, of whom he had been one in boyhood. B. 1678, Warwickshire, Eng.; d. Aug. 14, 1727, Bath.

Croma. *It.* Quaver.

Cromatico. *It.* Chromatic.

Cromatisch. *Ger.* CHROMATIC.

Crooks. Tubes inserted between the

body of brass instruments and the mouth-piece, thus extending or lowering the pitch and altering the scale.

Crosdill (John) played 'cello admirably; chamber musician to Queen Charlotte, 1782, and teacher of George IV; m. woman of wealth and retired. B. about 1751, London; d. 1825.

Cross (Thomas) engraved music in London, 1683–1732.

Crosse (John) wrote a sketch of English music festivals in connection with his "Account of the Grand Musical Festival held in 1823 in the Cathedral Church of York." B. July 7, 1786, Hull; d. Oct. 20, 1833, York.

Crossley (Ada) sang con. in English concerts and festivals, London debut, May 18, 1895, Queen's Hall. B. Tarraville, Gippsland, Australia, Mar. 3, 1874. Add. London.

Crotalum. *L.* Rattle formed of a slab of wood to which another is hinged. Anciently used in the worship of Cybele to mark the dance rhythm; a variety has survived in the "slap-stick" of the low comedian.

Crotch (Dr. William) composed the oratorios "Captivity of Judah," "Palestine," ten anthems, ode on the accession of George IV; edited and lectured on music; wrote on theory; played on an organ built by his father at two, and at London concerts at four; organist and professor at Oxford, 1797. B. July 5, 1775, Norwich; d. Dec. 29, 1847.

Crotchet. Quarter note.

Crouch (Mrs. Anna Maria) sang sop. in opera and concert, debut in Arne's "Artaserse" 1780, Drury Lane, London; retired 1801. B. April 20, 1763, London; daughter of P. Philips; m. Lieut. Crouch, R. N.; d. Oct. 2, 1805, Brighton.

Crouch (Frederick Nicholls) composed "Kathleen Mavourneen" and the operas "Sir Roger de Coverly" and "The Fifth of November"; played 'cello at Astor Place Opera House, New York, 1849; taught and conducted in Boston, Portland, Me., Philadelphia (1856), Washington, Richmond, Baltimore; 'cello pupil of his father, grandfather, and of Royal Academy of Music. B. July 31, 1808, London; d. Aug. 18, 1896, Portland, Me.

Crowd. CRWTH.

Crüger (Johann) composed "Jesu meine Freude," "Nun danket alle Gott," "Jesu meine Zuversicht," and other famous chorales; cantor at Nicolaiikirche, Berlin, 1622–62. B. April 9, 1598, Gross-Breese, Prussia; d. Feb. 23, 1662, Berlin.

Cruvelli (Jeanne Sophie Charlotte) sang sop. in opera; debut, Venice, 1847; retired 1856; m. Comte Vigier, real name Crüwell. B. Mar. 12, 1826, Westphalia. **Friederike Marie** sang con. in opera; died of grief on losing her voice. B. Aug. 29, 1824; sister of J. S. C.; d. July 26, 1868.

Crwth or **Crowd.** Obsolete lyre shaped instrument with six strings, four played with the bow and two plucked. Bow instruments probably originated in India, but the crwth, which was highly popular in Wales, appears to have been the first of the viol family in Europe.

Csardas. Hungarian dance in 2–4 or 4–4 time, generally opening with a slow movement called Lassu, followed by the Fris or Friska, which is the dance proper. The Csardas is oriental in character, like most Magyar music.

C Schlüssel. *Ger.* C clef.

Cudmore (Richard) composed the oratorio "Martyr of Antioch" and violin and piano concertos; led Gentlemen's Concerts in Manchester. B. 1787, Chichester, Eng.; d. Manchester, Dec. 29, 1840.

Cue. Catch words or notes employed to indicate the entrance of a voice or instrument.

Cui (Cesar Antonovich) composed operas, songs, chamber music, and for orchestra, ranking with the best of modern Russian musicians, although by profession a military engineer, recognized authority on fortifications, and a Lieutenant General of the army. Pupil of Moniuszko in boyhood, Cui's early enthusiasm for music was revived by Balakirev, 1857, and in the following year he married Mlle. Bamberg (pupil of Dargomijsky), in whose honor his first pub-

lished composition, a scherzo for two pianos, was written. "The Mandarin's Son," operetta, was composed the following year, as well as the opera "The Captive in the Caucasus," other operas being "William Ratcliff," "Angelo," "Le Filibustier," "A Feast in Time of Plague," 1900, "Mam'zelle Fifi," and "The Saracen," which proved the most successful of all. His compositions for orchestra include four suites, two scherzos, a tarantella, and a marche solonnelle. Cui's contributions to French and Belgian publications were first to awaken an outside interest in the "New Russian" school, and he also wrote criticism for the leading Russian newspapers. B. Jan. 18, 1835, Vilna; add. St. Petersburg.

Cullen (John) published music in London, 1705–10.

Cumberlands. London change-ringing society, originally called the Society of London Scholars, but renamed Cumberland Youths or Royal Cumberlands in honor of the Duke of Cumberland.

Cummings (William Hayman) composed the cantata "The Fairy Ring," a Morning Service and an Anthem and many songs; founded the Purcell Society and wrote a biography of that composer, a biographical dictionary of musicians, and a "Primer of the Rudiments of Music"; sang ten. at American and English festivals; taught vocal in Royal Academy of Music, London; played organ Waltham Abbey. B. Aug. 22, 1831, Devonshire, Eng.; add. London.

Cum Sancto. *L.* Part of the Gloria in the MASS.

Cupo. *It.* Darkly, mysteriously.

Curioni sang sop. King's Theatre, London, 1754. **Alberico** sang ten., London debut, 1821 to 1834. B. about 1790; probably son of the soprano CURIONI.

Curioso Indiscreto. Anfossi's opera was produced 1778, Milan, and 1783, Vienna, with two interpolated songs composed by Mozart.

Currende. *Ger.* Juvenile carol singers.

Curschmann (Karl) composed "In every opening flower," and in all 83 songs for solo voice and nine part songs and the opera "Abdul und Erinnieh." B. June 21, 1804, Berlin; d. Langfuhr, near Dantzig, Aug. 24, 1841.

Curtal. Obsolete instrument of the bassoon family.

Curwen (John) founded the TONIC SOL-FA system and college (1869), and devoted his life to writing text books and propaganda; in early life a Nonconformist minister. B. Heckmondwike, Yorkshire, Eng., Nov. 14, 1816; d. May 26, 1880, Manchester. **John Spencer** wrote "Memorials of John Curwen," his father, and continued his work on behalf of the Tonic Sol-fa as principal of the college, and as editor. B. Sept. 13, 1847; add. Manchester.

Curzon, de (Emmanuel Henri Parent) wrote historical and critical works on music; music critic the "Gazette de France," 1889. B. Havre, July 6, 1861; add. Paris.

Cusanino (Giovanni). Professional name of the sopranist CARESTINI.

Cushion Dance. Old English kissing dance in 3–4 time. The dancer placed a cushion before another of the opposite sex, upon which both dancers knelt and kissed.

Cusins (Sir William George) composed "Royal Wedding Serenata," 1863; the overtures "Les Travailleurs de la Mer," and "Love's Labor Lost"; piano concerto in A minor; the oratorio "Gideon"; conducted; taught Royal Academy of Music, London; master of music to the Queen, 1870; knighted, 1892. B. Oct. 14, 1833, London; d. Aug. 31, 1893.

Custos. *L.* A direct.

Cutell (Richard) wrote on counterpoint, England, 15th century.

Cutler (William Henry) composed a service, anthems, and songs; sang and played organ. B. 1792, London; retired July 5, 1824.

Cuzzoni (Francesca) sang mez. sop.; debut at Venice with Faustina, 1719; became that singer's great rival in London, and retired to Vienna, 1728, because Faustina was allowed one guinea per annum beyond her salary; spent some time in Dutch

debtors' prison, and supported herself in old age by making buttons. B. Parma or Modena about 1700; m. Sandoni, a harpsichordist, London, 1722; d. 1770, Bologna.

Cycle. Set of songs with related subjects.

Cyclische Formen. *Ger.* Rondo form.

Cymbals. Percussion instrument consisting of two circular bronze plates with straps, through the centres by which they may be held in either hand and clashed, or rather rubbed together. In small orchestras one plate is commonly fastened to the bass drum to permit the drummer to play it with one hand while wielding the drumstick with the other. The instrument is of oriental origin and was in use in Assyria and Egypt. Two varieties are referred to in the Bible. Small cymbals tuned a fifth apart were employed by Berlioz.

Cypher System. Variety of NOTATION.

Czaar und Zimmermann. Albert Lortzing's most popular opera was composed to his own libretto based upon an old comedy, and first performed at Leipsic, Dec. 22, 1837. Peter the Great, while learning the ship builders' craft at Saardam, is eagerly sought by the ambassadors of England and France, but has concealed his identity under the name Peter Michaelow. A Russian renegade, Peter Ivanow, is employed in the same shipyard, and the comedy scenes are based upon mistaken identity. Both Peters have been making love to Mary, niece of the Burgomaster Van Vett, but in the end the Czar sails away leaving his rival a pardon and a sum of money and the prospect of a bride. Although the opera was performed in nearly all music centres, Lortzing is said to have received only between 30 and 50 thalers for it, of which he paid 25 to have it copied. Donizetti, T. S. Cooke, and L. A. Jullien composed operas on the same episode of the great Czar's life.

Czakan. Obsolete Bohemian flute or flageolet, usually in A.

Czardasch. CSARDAS.

Czernohorsky (Bohuslav) played organ in churches, Minorite monk; taught Gluck and Tartini. B. Niemburg, Bohemia, 1690; d. 1740.

Czerny (Karl) was the favourite pupil of Beethoven and teacher of Liszt; composed a "Complete Theoretical and Practical Pianoforte School," and in all nearly 1000 publications, some of which contain more than 50 compositions; pupil also of Hummel and Clementi; rarely played in public, owing to timidity; wrote "Umriss der ganzen Musikgeschichte," "School of Practical Composition," and an autobiography; left posthumous works to the Gesellschaft der Musikfreunde, Vienna, including 24 masses, 300 graduales, offertories, symphonies, chamber music, and vocal and dramatic pieces, and four requiems. B. Feb. 20, 1791, Vienna; son of Wenzel, a gifted musician, who was his first teacher; d. July 15, 1857, Vienna.

Czerwenka (Joseph) played oboe with Haydn, then in Vienna Imperial Band, and taught in Vienna Conservatory. B. 1759, Benadek, Bohemia; d. 1835, Vienna.

Czibulka (Alphons) composed "Der Bajazzo," Vienna, 1892, and other operettas and waltzes; played piano and conducted. B. May 14, 1842, Szepes-Várallya, Hungaria; d. Oct. 27, 1894, Vienna.

Czimken. Polish dance, similar to the country dance.

Czymbalum. Hungarian DULCIMER.

D is the second note of the natural scale of C; the name of the major key having F and C sharpened, the relative minor of which is B; of the minor key having B flat, the relative major of which is F; of an obsolete clef indicating d''; of the third string of the violin; the second string of the viola and of the 'cello. D serves as an abbreviation for discantus, dessus, destra, droit, de, da, dal. It was the first note of the ancient Phrygian and Dorian modes.

Daase (Rudoph) composed for chorus and orchestra; conducted; pupil of W. A. Bach, Marx, and Wilsing. B. Feb. 21, 1822, Berlin; add. Berlin.

Da Ballo. *It.* In dance style.

Dabbuda. *It.* PSALTERY.

Da Camera. *It.* For the chamber.

Da Cappella. *It.* In church style.

Da Capo. *It.* "From the beginning."

Da Capo al Fine. *It.* From the beginning to the double bar, which indicates Fine.

Da Capo al Segno. *It.* From the beginning to the sign.

D'Accord. *Fr.* In tune.

Dach. *Ger.* Sound board or resonance box.

Da Chiesa. *It.* In church style.

Dachschweller. *Ger.* Swell box.

Dachstein (Wolfgang) composed "An Wasserflüssen Babylon" and other chorales; priest and organist Strasburg Cathedral, 1520; joined Reformed faith and married; vicar and organist St. Thomaskirche; d. 1561.

Dactylion. *Gr.* Instrument invented by Henri Herz to strengthen the fingers.

Dactyl. Metrical foot composed of one long and two short syllables.

Daina or **Dainos.** Love song of Lithuania.

Daire. Turkish tambourine.

Dalayrac (Nicholas) composed "La Famille Americaine" and Ambrose," 1793; "Le Corsaire," "Nina," "Maison a vendre," and in all 56 operas; Chevalier of the Legion of Honor, 1800. B. June 13, 1753, Muret; d. Nov. 27, 1809, Paris.

Dalberg, Baron von (Johann Friedrich Hugo) composed the cantatas "Jesus auf Golgotha," "Eva's Klagen," "An die Freude" (Schiller); wrote and translated works on music. B. May 17, 1752, Aschaffenburg; d. July 26, 1812.

Dalcroze (Émile Jacques) composed "Janie," lyric comedy, Geneva, 1893; "Poem Alpestre," for soli, chorus, and orchestra, Geneva Exposition, 1896; "Sancho Panza," lyric comedy, Geneva, 1897; "Festival Vaudois," soli, chorus, and orchestra, Lausanne, 1903; chamber music, songs; taught harmony and singing, Geneva Conservatory; lectured, wrote criticism; pupil of Fuchs and Bruckner, Vienna, and Delibes, Paris. B. July 6, 1865, Vienna; add. Geneva.

Dale (Joseph) published music in London, 1778, business continued by his sons to 1835.

Dallam built organs in England, 1605–37; also called Dalham, Dallum, Dallans. **Robert, Ralph, and George,** also organ builders, were probably his sons.

Dallery (Charles) built organs in France. B. about 1710, Amiens. **Pierre** built organs in partnership with CLICQUOT for Notre Dame, Paris, the Ste. Chapelle, and Versailles. B. 1735; nephew of CHARLES. **Pierre François** assisted his father PIERRE and continued the business. B. 1764, Paris; d. 1833. **Louis Paul** continued the business. B. 1797; son of PIERRE FRANÇOIS.

Dalmorès (Charles) sang ten. in opera, becoming a favourite at the Manhattan Opera House, New York, where he made his debut in 1906, when that theatre was opened; prize pupil of the Paris Conservatoire, and later prof. of the Lyons Conservatory. B. Nancy, Meurthe and Moselle, France, Jan. 1, 1872; add. New York.

Dal Segno. *It.* "From the sign." Sign usually modified from letter S.

Daman or **Damon (William)** harmonized 40 psalm tunes published in London by Este; musician to Queen Elizabeth.

Damascene (Alexander) composed songs; sang in Eng. Chapel Royal. Probably b. Italy; naturalized in Eng., 1682; d. July 14, 1719.

Dame Blanche. François Adrien Boieldieu's opera comique, to book by Scribe, based on Walter Scott's novels "The Monastery and Guy Mannering," proved the most popular work of its kind in French, having been performed at the Opéra Comique alone 1340 times up to June, 1875. The English version is called "The White Maid." The Laird of Avenel, Scotland, follows the Stuarts into exile, having entrusted the care of the estate to Gaveston, his steward. Gaves-

ton does not share the common superstition of the White Lady who protects the Avenels, and whose statue is shown in the castle, and believing the Laird to have died without heirs, offers the estate for sale, hoping to bid it in at a low price for himself. Anna, ward of Gaveston and protegée of the Laird, determines to prevent this rascality, and disguised as the White Lady, appears in the village, and writes Dickson, a farmer, appointing a midnight meeting at Avenel. Dickson is afraid to go to the haunted castle, but George Brown, a young English officer who is his guest, offers to do so. Anna, who recognizes in Brown the young officer she has nursed back to health after a dangerous wound, tells him there is an heir to the Avenel property, and implores his aid in circumventing Gaveston. When the sale comes on, Dickson has been authorized by the neighbouring farmers to bid for the property so as to prevent Gaveston from securing it, but Gaveston outbids him. Brown, prompted by Anna, bids higher, and when payment is demanded, Anna produces a treasure which had been hidden by the old Laird in the statue of the White Lady, and tells Brown that he is Avenel's heir. Gaveston tears off her veil, revealing the fact that Anna and the White Lady are one and the same, and of course the engagement of the heir and his young protectress follows. The principal musical numbers are: Act I: "Ah, what pleasure to be a Soldier," George; "Where yon Trees your Eye discovers," the White Lady and chorus; "Heavens! what do I hear?" trio finale. Act II: "Poor Margaret, spin away!" spinning song, Margaret (Anna's nurse); "Come O gentle Lady," George; "From these Halls," duet; septet with chorus, finale. Act III: "With what delight I behold," Anna; and the chorus "Robin Adair," slightly unfamiliar but very graceful as treated by Boieldieu.

Damenisation. Graun's system of Solmisation.

Damnation de Faust. Hector Berlioz's dramatic legend in four parts, to book based on de Nerval's version of Goethe's poem, partly by Gandonniere, but completed by Berlioz himself, was first performed Dec. 6, 1846, at the Opéra Comique, Paris, in concert form. It was performed at Monte Carlo as opera, 1903, and New York, 1908, but while the music is highly dramatic, and the work is one of massive proportions, embodying the composer's best efforts, it is doubtless heard to better advantage in concert.

Damoreau (Laure Cinthie Montalant) sang sop. with great success; debut as Cherubino, Théâtre Italien, Paris, at 18; toured Europe and America, 1843; taught singing at Paris Conservatoire, where she had been a pupil; composed "Album de romances" and wrote "Méthode de chant." B. Feb. 6, 1801, Paris; d. Feb. 25, 1863.

Damp. To stop the vibration of strings of the harp and guitar by touching them with the hand; to apply mechanical dampers or mutes.

Damper. Cloth-covered wooden mechanism which checks the vibrations of a piano's string on the rising of the key; mute employed with horn and other brass instruments.

Dampfer. *Ger.* Damper; violin mute.

Damrosch (Dr. Leopold) placed German opera on a profitable permanent basis at the Metropolitan Opera House, New York, 1884–5; founded the Oratorio Society, New York, 1874, the New York Symphony Society, 1878; conducted the Arion Singing Society, New York, 1871, Philharmonic concerts, 1876–7; New York Music Festival of 1881; composed "Sulamith," sacred cantata, sop., ten., chorus, and orchestra; "Ruth and Naomi," oratorio; church music published as "Saint Cecilia"; "Thou, Who art God alone" (Masonic), bar., male chorus, and orchestra; Lexington Battle Hymn, mixed chorus; "Cherry Ripe." part song, all published in the United States, and songs, concertstücke, violin pieces, etc., published in Germany. A physician in early life, Damrosch abandoned medi-

cine for the violin, became concert-meister at Weimar under Liszt, formed friendship with Wagner, and later as conductor of the Breslau Philharmonic Society, presented the music of Liszt, Wagner, and Berlioz. After extensive concert tours he organized the Breslau Orchesterverein, 1862, where he remained until sailing for New York, 1871. Columbia College conferred the degree doctor of music upon him, 1880. B. Posen, Prussia, Oct. 22, 1832; m. Helene von Heimburg; d. Feb. 15, 1885. **Frank Heino** founded the Musical Art Society, the People's Sight Singing Classes, and People's Choral Union, INSTITUTE OF MUSICAL ART; wrote a "Popular Method of Sight Singing," 1894; conducted the Oratorio Society, 1898, the Musurgia, Bridgeport Oratorio Society, Orpheus and Eurydice societies of Philadelphia; the MENDELSSOHN GLEE CLUB; became supervisor to New York Public Schools, 1897. In early life Mr. Damrosch engaged in business in Denver, but eventually became supervisor of music in the schools there, a church organist, and conductor of the Denver Chorus Club. During the administration of Dr. Damrosch at the Metropolitan Opera House, and for a time thereafter, he was chorusmaster. B. Breslau, June 22, 1859; son of LEOPOLD; add. New York. **Walter Johannes** composed the opera "Scarlet Letter," to book by G. P. Lathrop, based on Hawthorne's romance, Boston, Feb. 11, 1896; "Manila Te Deum," 1898; "Cyrano," to book by Henderson, based on Rostand's play, 1903; conducted German opera at Metropolitan Opera House as assistant to his father, whom he succeeded as conductor of the Oratorio and Symphony societies; later was assistant conductor to Seidl; founded the Damrosch Opera Company, 1894; played New York and other cities five years; retired to compose; became conductor of German operas under the Grau régime at the Metropolitan Opera House; of the New York Philharmonic Society, 1902–3; and then established the Damrosch Symphony Orchestra, later known as the New York Symphony Orchestra, which gave concerts at Carnegie Hall, New York. B. Jan. 30, 1862, Breslau; son of LEOPOLD; m. Margaret, daughter of James G. Blaine, ex-Secretary of State, etc.; add. New York.

Danby (John) composed the glee "Awake Aeolian lyre!" secured 10 prizes at the Catch Club; published four books of compositions; wrote "Guida alla Musica Vocale," 1787. B. England, 1757; d. London, May 16, 1798.

Dance (William) with Cramer and Corri founded the London Philharmonic Society, 1813; played violin and led orchestras. B. 1755, London; d. June 5, 1840. **Henry**, son of WILLIAM, was the Philharmonic Society's first secretary.

Dance Music has played a most important part in the origin of FORM, if it be not the original form, of all music in all countries. It is quite conceivable that the first idea of rhythm, whether in poetry or music, was suggested by the dance; it is certain that all instruments of percussion were invented and employed to mark the steps in dancing; and since dancing was a religious rite as well as a social diversion with all primitive peoples, the first attempts at singing were probably guttural grunts, rising or falling in tone as the dancers became more excited and more rapid in movement, or slackening as their vigour relaxed. Of such a type is the dance of the American Indian and of the savage tribes in Africa. Dancing formed part of the religious ritual of the Jews and of Greeks, and of the Romans, but there soon came to be a distinction between the religious dances and those meant for social entertainment. The ancient secular dances were largely gymnastic, that is, intended for exercise; or mimetic, that is, conveying emotion by gesture, and the various dances in Greece were so highly specialized that there is reason to believe they included a form of entertainment closely corresponding to the modern ballet d'action, which developed in Italy in the 16th century. During

the early ages of Christianity dancing was not wholly discouraged, but it is probably because of the pagan origin of the dance and its connection with pagan worship that rhythm was ignored in the songs used in Christian worship. At any rate secular music came to be noted as to rhythm long before church music, which had reached its final perfection in form in the 16th century, was so divided; and as the secular songs were nearly always composed in some dance rhythm, the practice of the leaders of rebellion against the authority of Rome in religious matters of having the hymns and chorales adapted to popular music, soon reacted on the older church music itself. There is a remarkable similarity in the dance rhythms of all European races, however different they may be in name. In various forms, these rhythms have perpetuated themselves in the SONATA and SYMPHONY from the earlier orchestral suites, which were merely various dances so brought together as to give an agreeable sense of variety. Modern composers, even more than those of the classic period, borrow freely of the dance tunes of every nation, and the waltz is taking its place along with the gavotte, sarabande, scherzo, contredanse, and minuet in the severest forms of music.

Dancla (Jean Baptiste Charles) composed etudes for violin which are still valuable; played that instrument with distinction and taught at the Paris Conservatoire, where he had been a pupil of Baillot. B. 1818, Bagnères; d. 1907. **Arnaud** played 'cello and wrote on musical topics. B. 1820; brother of J. B. C.; d. 1862. **Leopold** composed. B. 1825; brother of J. B. C.; d. 1895, Paris.

Dando (Joseph Haydn Bourne) played violin in Philharmonic and other London orchestras; founded string quartet; taught at Charterhouse; pupil of his uncle Gaetano Brandi and of Mori. B. May 11, 1806, Somers Town; d. May 9, 1894.

Danican. Name of French family of musicians better known as PHILIDOR.

Daniel (Hermann Adalbert) wrote "Thesaurus Hymnologicus," which contains a valuable collection of hymns and their history. B. 1812, Cöthen near Dessau; taught Halle University.

Dankerts (Ghiselin) composed church music and songs; sang in Papal Chapel, 1538–65. B. Tholen in Zeeland.

Danneley (John Feltham) wrote "Elementary Principles of Thorough Bass," 1820; "An Encyclopædia or Dictionary of Music," 1825; "A Musical Grammar," 1826; played organ and taught. B. 1786, Berkshire, Eng.; d. 1836, London.

Dannreuther (Edward George) composed songs and duets; wrote "Musical Ornamentation," "Wagner and the Reform of the Opera," 1904; translated Wagner's books; played piano in concert and taught that instrument, Royal College of Music, 1895; lectured and contributed to magazines; pupil of F. L. Ritter, Cincinnati; of Moscheles, Hauptmann, and Richter, Leipsic Conservatory; London debut at Crystal Palace, April 11, 1863. B. Nov. 4, 1844, Strasburg; d. Feb. 12, 1905, London. **Gustav** wrote "Chord and Scale Studies for Young Players"; founded Dannreuther string quartet, New York; led Symphony and Oratorio societies; pupil of de Ahna and Joachim and Heitel, Berlin; joined Mendelssohn Quintet Club, Boston, 1877; played in Boston Symphony Orchestra, 1882–84; directed Buffalo Philharmonic Society. B. July 21, 1853, Cincinnati; d. Feb. 12, 1905.

Danzi (Francesca) was the maiden name of MME. LEBRUN.

Danzi (Franz) composed 11 operas, including "Die Mitternachtsstunde," "Der Kuss," "Cleopatra," "Iphigenia"; vice chapelmaster at Munich; chapelmaster at Stuttgart and Carlsruhe; m. the singer Marguerite Marchand, and conducted opera companies in which she sang; taught singing and wrote "Singing Exercises." B. May 15, 1763, Mannheim; d. April 13, 1826, Carlsruhe.

Da Ponte (Lorenzo) wrote books of "Don Giovanni" and "Cosi Fan

Tutte," for Mozart; poet laureate to Emperor Joseph II at Vienna until 1792; librettist to Italian opera in London, 1803; taught Italian at Columbia University, New York; wrote "Memorie." B. Ceneda, near Venice, Mar. 10, 1749; d. New York, Aug. 17, 1838.

Daquin (Louis Claude) composed "Coucou" and other harpsichord music; organist at St. Antoine's, Paris, at 12, and at St. Paul's from 1727. B. July 4, 1694, Paris; son of L. C., a harpsichordist; d. Paris, June 15, 1772.

Darabooka. Arabian drum.

Dargomijsky (Alexander Sergeivich) composed the "Stone Guest," which was completed by Rimsky Korsakoff and expressed in opera the latest ideas of the New Russian school in dramatic reform, the text being adapted from Poushkin's drama which follows in the main the story of Mozart's "Don Giovanni," 1872; "Esmeralda," from Hugo's "Notre Dame de Paris"; "The Triumph of Bacchus," to book by Poushkin; "Roussalka," to book adapted from Poushkin's poem; "Rogdane," unfinished fairy opera; and for orchestra, piano, and voice. An official in early life, a meeting with Glinka determined Dargomijsky to devote himself to music. His songs rank as the best of the Russian school and display great variety in treatment, those in oriental style, "An Eastern Song," "I Think that thou wert born for this," and "O maid my rose," being especially noteworthy. His "Kazachok," "Dance of the Mummers," and "Russian Legend," orchestral fantasias, first obtained recognition in Belgium during a tour of Europe made by the composer, 1864, and on his return to Russia he formed a close connection with Balakirev. B. Feb. 14, 1813, on an estate in Toula; d. Jan. 1869, St. Petersburg.

Darmsaiten. *Ger.* Catgut strings.

Dash. Indicates a more pronounced staccato than a dot; in harpsichord music a slur or coulé; sharpens the interval a semitone when drawn through a figure in Thorough Bass.

Da Teatro. *It.* In theatrical style.

Daublaine & Callinet built organs in Paris, 1838 to 1855, when the firm became a corporation, to which Merklin, Schütze & Co. are successors.

Dauer. *Ger.* Duration of vibration.

Daughter of St. Mark. Michael William Balfe's opera to book by Bunn, founded on "La reine de Chypre," was first performed Nov. 27, 1844, at Drury Lane, London.

Daumen. *Ger.* Thumb.

Dauney (William) wrote "Dissertation illustrative of the history of music in Scotland," 1838, in connection with tablature music which he collected and deciphered; lawyer and government official. B. Oct. 27, 1800, Aberdeen, Scotland; d. July 28, 1843, Georgetown, Demerara.

Dauvergne (Antoine) composed "Les Troqueurs," 1753, and in all 15 operas, the ballet "Les Amours de Tempé"; managed Paris Opera, conducted opera and concerts spirituel, played violin; surintendant de musique, 1769–76. B. Oct. 4, 1713, Clermont-Ferrand; d. Lyons, Feb. 12, 1797.

Davenport (Francis William) composed symphonies in D minor (1st prize at Alexandra Palace competition, 1876) and in C; overture "Twelfth Night," 1879; "Prelude and fugue" for orchestra, 1879; chamber music; wrote "Elements of Music," 1884; "Elements of Harmony and Counterpoint," 1886; "Guide for Pianoforte Students," 1891; taught Royal Academy and Guildhall School of Music; pupil of Sir George Macfarren, whose daughter he married. B. Wilderslowe, near Derby, 1847; add. London.

David (Félicien César) composed the opéra comique "La Perle du Brésil," 1851; "Lalla Rookh," 1862; and the symphonic ode "Le Désert," 1844; the oratorio "Moïse au Sinai," 1846; the descriptive symphony "Christophe Colomb," 1847, and with "Herculaneum," produced at the Grand Opera, Paris, 1859, largely built up of the earlier work "La Fin du Monde," which was never performed, won the state prize of 20,000 francs.

Son of a gifted amateur musician, David became a chorister at Aix Cathedral, composed hymns and a quartet for strings at 13; conducted at the Aix theatre and later at St. Sauveur; entered the Paris Conservatoire, 1830; joined the St. Simoniens, 1831, and composed for them, and on the dissolution of the society three years later, went to Marseilles, and thence to Constantinople, Smyrna, Egypt, and Palestine. In 1835 he returned with collections of "Melodies orientales" for piano, which failed of success, whereupon he withdrew from Paris to Igny, composed two symphonies, chamber music, and "Les Hirondelles," and other songs. "Le Désert" proved his first great success, and thereafter David lived in Paris, was elected to the Academie, and for the last seven years of his life served as librarian to the Conservatoire. Other works to be noted are: "Eden, a mystery," 1848; "Le Saphir," Opéra Comique, 1865, and the "Beatus Vir" and "Ave Verum," composed in early life. B. April 13, 1810, Cadenet, Vaucluse; d. Aug. 29, 1876, St. Germain en Laye.

David (Ferdinand) wrote a valuable "Violin School"; collected the works of early violinists in "Hohe Schule des Violinspiels"; composed the opera "Hans Wacht" and much music for violin and string combinations; revised and was first to perform the Mendelssohn concerto for violin; taught violin in Leipsic Conservatory, numbering Joachim and Wilhelmj among his pupils; was Mendelssohn's concertmeister at the Gewandhaus concerts, Leipsic, 1836 to his death; highly esteemed throughout Europe as solo violinist, editor and teacher. B. July 19, 1810, Hamburg; pupil of Spohr and Hauptmann; brother of Mme. DULCKEN; d. while on an excursion to the Grisons, July 18, 1873. **Peter Paul** led Carlsruhe orchestra, 1862–65; taught in England; pupil of his father, FERDINAND. B. Dec. 1, 1840; add. Uppingham, Eng.

Davidde Penitente. W. A. Mozart's cantata for three solo voices, chorus, and orchestra, was adapted from his C minor unfinished mass to Italian words by an unnamed author and produced Mar. 13 and 15, 1785, at the Burg Theatre, Vienna, at the benefit of the Tonkünstler Societät.

Davide (Giacomo) sang ten. with great success in opera and church, 1785–1820, Naples, London, Florence, and Bergamo. B. 1750, Presezzo, near Bergamo; d. Dec. 31, 1830, Bergamo. **Giovanni** sang ten. in opera, with range of three octaves; founded vocal school in Naples, 1841; became manager of St. Petersburg Opera; pupil of his father GIACOMO. B. 1789; d. 1851, St. Petersburg.

Davidoff (Charles) composed symphonic sketch for orchestra, Op. 27; Russian Fantasia, Op. 7; Orchestral suite, Op. 37; popular songs and chamber music; four concertos for 'cello, which instrument he played at the St. Petersburg Opera and taught in the Conservatoire; he wrote an excellent "School for Violoncello." B. Mar. 17, 1838, Goldingen, Courland; d. Feb. 15, 1889, Moscow.

Davidsbündler. Schumann's imaginary society for fighting the battles of the New Music against the Philistines.

Davidson (G. H.) published music in London, 1842–59.

Davies (Ben) sang ten. in English opera and concert, in Welsh choirs, as a boy, and at the Crystal Palace; pupil Royal Academy of Music; joined Carl Rosa Company, 1881; debut in oratorio at Norwich, 1890; since then a favourite in England and America. B. Jan. 6, 1858, near Swansea; m. Clara Perry, 1885; add. London.

Davies (Fanny) played piano in concert; noted for interpretations of Brahms and Schumann; pupil of Mme. Schumann. B. June 27, 1861, Guernsey; add. London.

Davies (Ffrangcon) sang bar. in English and American festivals, and in opera, debut with Carl Rosa Company, 1890, as the herald in "Lohengrin"; sang ballads admirably, became vocal teacher at Royal Academy of Music, 1903, and wrote on voice training; was graduated from Jesus College, Oxford, where he gained a

classical exhibition, and took orders, but withdrew from the priesthood because of doctrinal convictions. B. Bethesda, Carnarvon, Dec. 11, 1860; add London.

Davies (Dr. Henry Walford) composed the cantata "Hervé Riel," 1895; setting of the mystery play "Everyman," Leeds Festival, 1904; "The Temple," oratorio, Worcester Festival, 1902; Dedication overture, symphony in D; Cathedral Service; anthems; part songs; a quartet in E flat for piano and strings, and other chamber music; played organ; taught counterpoint Royal College of Music, 1895–1903, and in that year became director Bach Choir. B. Sept. 6, 1869, Oswestry; add. London.

Davies (Marianne and Cecilia) taught music to the daughters of Empress Maria Theresa in Vienna and won celebrity as singers and instrumentalists. Marianne at her London debut, 1751, played flute and harpsichord, and sang; later became performer on "the musical glasses." B. 1744; d. 1792. Cecilia was the first woman of English birth to be accepted as an opera singer in Italy; suffered from extreme poverty in old age. B. about 1750; d. July 3, 1836.

Davies (Mary) sang mez. sop. at English festivals; debut at eight in a chapel in London, of which her father was precentor; won scholarship at Royal Academy of Music, and gained Parepa-Rosa gold medal and Nilsson prize; m. W. C. Davies, 1888; retired 1900. B. Feb. 27, 1855, London; add. Worthing.

Davis (Thomas) composed six solos for flute or violin with bass or harpsichord, country dances, and "Twenty English and Scotch airs"; one publication dated London, 1751.

Davison (James William) wrote music criticism for London "Times," 1846–1879, continually attacking Schumann, Gounod, Liszt, and Wagner, and upholding the classicists; edited harpsichord music for piano; composed songs. B. Oct. 5, 1813, London; m. the pianist, Arabella Goddard; d. Mar. 24, 1885.

Davy (John) composed "The Bay of Biscay" and many other songs once highly popular; "Rob Roy," 1803; "Woman's Will, a Riddle," 1820, and other forgotten dramatic pieces; played in Covent Garden Theatre and taught. B. Dec. 23, 1763, near Exeter, Eng.; d. Feb. 24, 1824, London.

Davy or Davys (Richard) composed for virginal, motets, and secular songs; choirman and organist Magdalen College, Oxford, 1490–92.

Day (Alfred, M.D.) wrote a "Treatise on Harmony" designed to replace the existing rules by proposing such as would harmonize with the numerous exceptions occurring in the works of the great masters; proposing a new nomenclature for figured bass and a simplified system of chords. B. 1810, London; d. Feb. 11, 1849.

Day (Maj. Charles Russell) wrote "The Music and Musical Instruments of Southern India and the Deccan," Novello & Co., 1889, the only authority on that subject; served in India with British army, 1882–87; mortally wounded in attack on Cronje, Paardeberg, South Africa, Feb. 18, 1900. B. 1860, Norwich; d. Feb. 18, 1900.

Day (John) published music in London, 1547, to his death, 1584, when the business was continued by his son Richard.

D. C. Abbreviation for DA CAPO.

D Dur. *Ger.* D major.

Deane (Dr. Thomas) composed music for the play "Governor of Cyprus," a service, and other church music; played organ and violin and is said to have performed a Corelli sonata in England for the first time, 1709.

Debain (Alexander François) invented the HARMONIUM, patented, 1840, and founded a piano factory in Paris. B. 1809, Paris; d. Dec. 3, 1877.

Deborah. George Frederick Handel's oratorio, largely adapted from his earlier works, to book by Humphreys, was completed Feb. 21, 1733, and produced Mar. 17, 1733, at the Haymarket, London.

Debussy (Claude Achille) won the Prix de Rome at the Paris Conserva-

toire, 1884, with his cantata "L'Enfant Prodigue," and while in Rome composed the setting of Rossetti's "Blessed Damosel" ("La Demoiselle élu"), which was rejected by the French authorities; an orchestral suite, string quartet, prelude symphonique to "Apres midi d'un faune," ariettes to poems of Paul Verlaine, five "Poèmes de Baudelaire," "Chansons de Bilitis," "Chimène," opera to book by Catulle Mendes; "Nuages" and "Fêtes" for orchestra, a suite for piano, and Maeterlinck's "PELLÉAS et MÉLISANDE," Opéra Comique, Paris, 1902. B. Aug. 22, 1862, St. Germain en Laye; add. Paris.

Debut. *Fr.* First appearance.

Debutant. *Fr.* One appearing for the first time. The feminine is debutante.

Dec. Abreviation of DECANI and of DECRESCENDO.

Decachordon. *Gr.* Ten stringed instrument.

Decani. *L.* The division of a choir sitting on the dean's or south side of the cathedral as opposed to the CANTORIS.

Deceptive Cadence. One in which the last chord is other than the tonic.

Décidé. *Fr.* Decidedly; firmly.

Decima. *L.* "A tenth"; **Plena de Tonis,** major tenth; **Non Plena de Tonis,** minor tenth; **Quarta,** a fourteenth; **Quinta,** fifteenth; **Tertia,** thirteenth.

Decimole. DECUPLET.

Decisio. Major semitone or apotome.

Deciso. *It.* Determined.

Decke. *Ger.* Cover or back or belly of resonance box; cover of stopped metal organ pipes.

Declamando. *It.* In declamatory style.

Declamation. Recitative as opposed to song. **"Declamation music"** such as the Strauss musical setting of Tennyson's "Enoch Arden" is merely incidental music played while the poem is being read in speaking voice.

Décomposé. *Fr.* Disconnected.

Décoration. *Fr.* A signature.

Decres. Abbreviation of DECRESCENDO.

Decrescendo. *It.* To gradually decrease the volume of tone.

Dedekind (Constantin Christian) wrote and composed poetic dramas on sacred subjects and church music; court chapelmaster and poet at Dresden. B. Reinsdorf, Anhalt-Cöthen, where his father was pastor, April 2, 1628; d. Sept. 7, 1697.

Dedekind (Euricius) composed church music; cantor Johanniskirche, Lüneberg. B. Neustadt, Saxe-Weimar, 1585; d. 1619. **Henning** composed; officiated in Thuringia as cantor and pastor. B. Lüneberg, son of Friedrich, pastor of St. Michaels, brother of EURICIUS; d. 1630.

Dedicato. *It.* Dedicated.

Dédié. *Fr.* Dedicated.

Deduction. *L.* Succession of notes in hexachords.

Defesch (William) composed the oratorios "Judith" and "Joseph," songs and chamber music; played organ in Antwerp. B. Flanders; d. about 1758.

Deficiendo. *It.* Slowly diminishing.

Degré. *Fr.* Degree of a scale.

Degree of a Scale. Intervals of a tone, semitone, or augmented tone.

Degrees in Music are conferred by various universities either after prescribed courses of study and examination or honoris causa. They are Bachelor, Master, and Doctor of Music.

Dehn (Siegfried Wilhelm) wrote on theory; edited and collected music and biographical material; was given charge of the musical portion of the Berlin Royal Library on Meyerbeer's recommendation. B. Feb. 25, 1799; d. Berlin, April 12, 1858.

Dehnung. *Ger.* Expansion or extension.

Dehnungstriche. *Ger.* Long bow stroke.

Deiss (Michael) composed "Misit Horodes rex" and other motets; musician to Emperor Ferdinand I, 16th century.

Deiters (Hermann) revised and translated into German Thayer's "Life of Beethoven," which he completed;

published biography of Brahms, 1880 (Eng. version by Mrs. Newmarch, 1888); wrote for various musical publications. B. June 27, 1833, Bonn; Dr. Juris et Lit. Bonn; d. May 11, 1907.

Del, Della, Delle, Dello. *It.* "Of the."

Delaborde (E. M.) composed the opéra comique "La Reine dort"; the overture "Attila," chamber music; played piano, pupil of Alkan and Moscheles; taught Paris Conservatoire, 1872. B. Feb. 7, 1839, Paris; add. Paris.

Délassement. *Fr.* Light entertainment.

Deldevez (Eduard Marie Ernst) compiled an "Anthology of violinists" in 4 vols.; composed a requiem, three symphonies, songs, chamber music, the ballets "Lady Henriette," "Eucharis," "Paquita," "Vertvert"; second conductor at Paris Opera, 1859, and at Concerts du Conservatoire; chief conductor, 1873; retired 1877 and 1885. B. May 31, 1817, Paris; d. Nov. 6, 1897.

Deliberatamente. *It.* Deliberately.

Deliberato. *It.* Deliberate.

Delibes (Clément Philibert Leo) composed the ballets "Coppelia" and "Sylvia," which are among the most beautiful in modern repertoire, the opera "LAKME," and many other less successful dramatic works, choruses, songs; taught in the Paris Conservatoire; Chevalier of the Legion of Honor and Member of the Institut. In 1848 Delibes was admitted to the solfege class at the Conservatoire, and sang in the Madeleine and other churches; won first prize in solfege, 1850; and studied under Le Couppey, Benoist, and Adolphe Adam. In 1853 he was appointed accompanist at the Théâtre Lyrique and organist at Pierre de Chaillot upon Adam's recommendation, and from 1862 to 1871 was organist at St. Jean St. François, and in 1865 became accompanist and later second chorusmaster at the Opera. "Deux sous de Charbon" was his first dramatic piece, 1855, and the later operas followed in the order given: "Maître Griffard," "Le Jardinier et son Seigneur," "Deux veilles Gardes," "L'Omelette à la Follembûche," "Le Serpent à plumes," "L'Eccossais de Chatou." His more pretentious operas include "Le Roi l'a dit," "Jean de Nivelle," and "Kassya," completed after the composer's death by E. Guiraud, "Le Don Juan suisse" and "La princess Ravigotte," which have not been performed. B. Feb. 21, 1836, St. Germain du Val; d. Paris, Jan. 16, 1891.

Délicatesse. *Fr.* Delicately.

Delicatezza, con. *It.* With delicacy.

Delicatissimo. *It.* Very delicately.

Delicato. *It.* Delicately.

Delirio, con. *It.* With frenzy.

Delle Sedie (Enrico) wrote books which have been combined in English trans. as "Complete Method of Singing"; sang bar. in opera; taught in Paris Conservatoire. B. June 17, 1826, Leghorn.

Delmotte (Henri Florent) wrote a biography of Orlando di Lasso, based on Vinchant's chronicle. B. 1799, Mons; d. Mar. 9, 1836.

Delyn. Welsh harp.

Démancher. *Fr.* To cross hands in playing piano or shift position on the violin.

Demande. *Fr.* Fugue subject.

Demantius (Johann Christoph) composed church music and songs and wrote on music; cantor at Zittau and Freiberg. B. Dec. 15, 1567, Reichenberg; d. Freiberg, April 20, 1643.

Demeur (Anne Arsène) sang sop. in opera with great success, much admired by Berlioz for whom she created Dido in "Les Troyens à Carthage." B. Mar. 5, 1827, Saujon, Charente, maiden name Charton; m. Demeur the flautist; d. Nov. 30, 1892, Paris.

Demi Baton. *Fr.* Semibreve rest.

Demi Cadence. *Fr.* Half cadence.

Demi Jeu. *Fr.* Mezzo forte or half power.

Demi mesure. *Fr.* Minim rest.

Demisemiquaver. Thirty-second note.

Demi Soupir. *Fr.* Quaver rest.

Demi Ton. *Fr.* Semitone.

Demoiselle. *Fr.* An organ coupler.

Demonio. Anton Rubinstein's

three-act opera to book by Wiskowatov, based on Lermontoff's poetic tale, was first performed Jan. 25, 1875, at St. Petersburg, and in 1881 at Covent Garden. The prologue portrays the Demon defying the Angel of Light, but falling in love with Tamara, daughter of Prince Gudal and betrothed of Prince Sinodu on seeing her with her maidens by the water. He first causes a band of Tartars to murder Prince Sinodu and then undertakes to comfort Tamara, who weeps over her lover's body. Tamara retires to a convent where she is followed by the Demon, who reveals himself to her in his proper person, and invites her to share his power. Tamara consents, provided he will reconcile himself to his Creator, and this he agrees to, but as he makes his vow the Angel of Light appears, accompanied by the ghost of the murdered prince, and the Demon sees Tamara carried off to heaven by a band of angels. The principal musical numbers are: Act I: "He Dämon! wir warten" and "Verhasste, verflüchte Welt!" the Demon; "Täglich eilen wir im Fluge," chorus of maidens; "Ach! liebe Mädchen," Tamara; and "Ach! Tamara," the maidens; "Stille, Stille! schleichet näher!" the Tartars; Act II: "Rufet Heil unserm Fürsten," and "Der Wein, Der Wein," chorus; ballet music; "Weh uns! ein Trauerzug," chorus; "Süsses Kind, Du weinst vergebens," the Demon; "Auf zum Kampfe, Räche uns, beseele uns," Gudal and chorus. Act III: duo, the Demon and Tamara and the apotheosis music with angelic chorus.

Démophon. Luigi Cherubini's opera to book by Marmontel was produced Dec. 5, 1788, at the Académie Royale, in Paris.

Denefve (Jules) composed a requiem, cantata for the unveiling of the Orlando di Lasso statue in Ghent, 1858, three operas, male choruses; taught and played 'cello. B. 1814, Chimay; d. Aug. 19, 1877.

Dengremont (Maurice) played violin with great success, but killed himself in dissipation. B. Rio Janeiro, Mar. 19, 1866; d. Paris, 1893.

Denis d'Or. Keyboard instrument with pedals invented by Procopius Divis, 1762, Moravia.

Denkmäler der Tonkunst was the title of Dr. Chrysander's reprint of music by Palestrina, Corelli, and Couperin.

Denkmäler Deutscher Tonkunst were music reprints undertaken by a committee composed of Dr. Chrysander, Brahms, Joachim, Spitta, Helmholtz, and Herzogenberg, 1892, with government aid.

Denza (Luigi) composed the extraordinarily popular song "Funiculi Funicula" which Richard Strauss used in his Italian suite, and more than 500 other songs to English, Italian, and French texts; taught singing at Royal Academy of Music, London. B. Castellamare di Stabia, 1846; pupil of Naples Conservatory; add. London.

Depart, Chant du. The only French national song composed during the Terror was written by Marie Joseph Chénier to celebrate the fourth anniversary of the Fall of the Bastile, while in hiding in Sarrette's home, and was set by Méhul.

Deppe (Ludwig) conducted musical society in Hamburg; taught piano; imperial chapelmaster at Berlin. B. Nov. 7, 1828, Alverdissen, Lippe; d. Sept. 5, 1890, at Bad Pyrmont.

Dering or **Deering (Richard)** composed sacred music and madrigals and for viol; organist to Queen Henrietta Maria and musician to Charles I of Eng.; studied in Italy; may have been among the first to employ figured bass. Son of Henry Dering of Liss; d. 1630.

Derivative. Root from which the harmonics are derived; an inversion.

Des. *Ger.* D flat.

Descant. DISCANT.

Des Dur. *Ger.* Key of D flat major.

Deserteur. P. A. Monsigny's musical play in three acts to book by Sedaine, was first produced Mar. 6, 1769, at the Théâtre des Italiens, Paris.

Desmarets (Henri) composed sacred music and the operas "Didon," 1693; "Circé," 1694; "Théagène et Chariclée" and "Les Amours de Momus," 1695; "Venus et Adonis";

HENRI MARTEAU

MAUD POWELL

PABLO DE SARASATE

HENRI VIEUXTEMPS

NICCOLO PAGANINI

the early ages of Christianity dancing was not wholly discouraged, but it is probably because of the pagan origin of the dance and its connection with pagan worship that rhythm was ignored in the songs used in Christian worship. At any rate secular music came to be noted as to rhythm long before church music, which had reached its final perfection in form in the 16th century, was so divided; and as the secular songs were nearly always composed in some dance rhythm, the practice of the leaders of rebellion against the authority of Rome in religious matters of having the hymns and chorales adapted to popular music, soon reacted on the older church music itself. There is a remarkable similarity in the dance rhythms of all European races, however different they may be in name. In various forms, these rhythms have perpetuated themselves in the SONATA and SYMPHONY from the earlier orchestral suites, which were merely various dances so brought together as to give an agreeable sense of variety. Modern composers, even more than those of the classic period, borrow freely of the dance tunes of every nation, and the waltz is taking its place along with the gavotte, sarabande, scherzo, contredanse, and minuet in the severest forms of music.

Dancla (Jean Baptiste Charles) composed etudes for violin which are still valuable; played that instrument with distinction and taught at the Paris Conservatoire, where he had been a pupil of Baillot. B. 1818, Bagnères; d. 1907. **Arnaud** played 'cello and wrote on musical topics. B. 1820; brother of J. B. C.; d. 1862. **Leopold** composed. B. 1825; brother of J. B. C.; d. 1895, Paris.

Dando (Joseph Haydn Bourne) played violin in Philharmonic and other London orchestras; founded string quartet; taught at Charterhouse; pupil of his uncle Gaetano Brandi and of Mori. B. May 11, 1806, Somers Town; d. May 9, 1894.

Danican. Name of French family of musicians better known as PHILIDOR.

Daniel (Hermann Adalbert) wrote "Thesaurus Hymnologicus," which contains a valuable collection of hymns and their history. B. 1812, Cöthen near Dessau; taught Halle University.

Dankerts (Ghiselin) composed church music and songs; sang in Papal Chapel, 1538–65. B. Tholen in Zeeland.

Danneley (John Feltham) wrote "Elementary Principles of Thorough Bass," 1820; "An Encyclopædia or Dictionary of Music," 1825; "A Musical Grammar," 1826; played organ and taught. B. 1786, Berkshire, Eng.; d. 1836, London.

Dannreuther (Edward George) composed songs and duets; wrote "Musical Ornamentation," "Wagner and the Reform of the Opera," 1904; translated Wagner's books; played piano in concert and taught that instrument, Royal College of Music, 1895; lectured and contributed to magazines; pupil of F. L. Ritter, Cincinnati; of Moscheles, Hauptmann, and Richter, Leipsic Conservatory; London debut at Crystal Palace, April 11, 1863. B. Nov. 4, 1844, Strasburg; d. Feb. 12, 1905, London. **Gustav** wrote "Chord and Scale Studies for Young Players"; founded Dannreuther string quartet, New York; led Symphony and Oratorio societies; pupil of de Ahna and Joachim and Heitel, Berlin; joined Mendelssohn Quintet Club, Boston, 1877; played in Boston Symphony Orchestra, 1882–84; directed Buffalo Philharmonic Society. B. July 21, 1853, Cincinnati; d. Feb. 12, 1905.

Danzi (Francesca) was the maiden name of MME. LEBRUN.

Danzi (Franz) composed 11 operas, including "Die Mitternachtsstunde," "Der Kuss," "Cleopatra," "Iphigenia"; vice chapelmaster at Munich; chapelmaster at Stuttgart and Carlsruhe; m. the singer Marguerite Marchand, and conducted opera companies in which she sang; taught singing and wrote "Singing Exercises." B. May 15, 1763, Mannheim; d. April 13, 1826, Carlsruhe.

Da Ponte (Lorenzo) wrote books of "Don Giovanni" and "Cosi Fan

Tutte," for Mozart; poet laureate to Emperor Joseph II at Vienna until 1792; librettist to Italian opera in London, 1803; taught Italian at Columbia University, New York; wrote "Memorie." B. Ceneda, near Venice, Mar. 10, 1749; d. New York, Aug. 17, 1838.

Daquin (Louis Claude) composed "Coucou" and other harpsichord music; organist at St. Antoine's, Paris, at 12, and at St. Paul's from 1727. B. July 4, 1694, Paris; son of L. C., a harpsichordist; d. Paris, June 15, 1772.

Darabooka. Arabian drum.

Dargomijsky (Alexander Sergeivich) composed the "Stone Guest," which was completed by Rimsky Korsakoff and expressed in opera the latest ideas of the New Russian school in dramatic reform, the text being adapted from Poushkin's drama which follows in the main the story of Mozart's "Don Giovanni," 1872; "Esmeralda," from Hugo's "Notre Dame de Paris"; "The Triumph of Bacchus," to book by Poushkin; "Roussalka," to book adapted from Poushkin's poem; "Rogdane," unfinished fairy opera; and for orchestra, piano, and voice. An official in early life, a meeting with Glinka determined Dargomijsky to devote himself to music. His songs rank as the best of the Russian school and display great variety in treatment, those in oriental style, "An Eastern Song," "I Think that thou wert born for this," and "O maid my rose," being especially noteworthy. His "Kazachok," "Dance of the Mummers," and "Russian Legend," orchestral fantasias, first obtained recognition in Belgium during a tour of Europe made by the composer, 1864, and on his return to Russia he formed a close connection with Balakirev. B. Feb. 14, 1813, on an estate in Toula; d. Jan. 1869, St. Petersburg.

Darmsaiten. *Ger.* Catgut strings.

Dash. Indicates a more pronounced staccato than a dot; in harpsichord music a slur or coulé; sharpens the interval a semitone when drawn through a figure in Thorough Bass.

Da Teatro. *It.* In theatrical style.

Daublaine & Callinet built organs in Paris, 1838 to 1855, when the firm became a corporation, to which Merklin, Schütze & Co. are successors.

Dauer. *Ger.* Duration of vibration.

Daughter of St. Mark. Michael William Balfe's opera to book by Bunn, founded on "La reine de Chypre," was first performed Nov. 27, 1844, at Drury Lane, London.

Daumen. *Ger.* Thumb.

Dauney (William) wrote "Dissertation illustrative of the history of music in Scotland," 1838, in connection with tablature music which he collected and deciphered; lawyer and government official. B. Oct. 27, 1800, Aberdeen, Scotland; d. July 28, 1843, Georgetown, Demerara.

Dauvergne (Antoine) composed "Les Troqueurs," 1753, and in all 15 operas, the ballet "Les Amours de Tempé"; managed Paris Opera, conducted opera and concerts spirituel, played violin; surintendant de musique, 1769–76. B. Oct. 4, 1713, Clermont-Ferrand; d. Lyons, Feb. 12, 1797.

Davenport (Francis William) composed symphonies in D minor (1st prize at Alexandra Palace competition, 1876) and in C; overture "Twelfth Night," 1879; "Prelude and fugue" for orchestra, 1879; chamber music; wrote "Elements of Music," 1884; "Elements of Harmony and Counterpoint," 1886; "Guide for Pianoforte Students," 1891; taught Royal Academy and Guildhall School of Music; pupil of Sir George Macfarren, whose daughter he married. B. Wilderslowe, near Derby, 1847; add. London.

David (Félicien César) composed the opéra comique "La Perle du Brésil," 1851; "Lalla Rookh," 1862; and the symphonic ode "Le Désert," 1844; the oratorio "Moïse au Sinai," 1846; the descriptive symphony "Christophe Colomb," 1847, and with "Herculaneum," produced at the Grand Opera, Paris, 1859, largely built up of the earlier work "La Fin du Monde," which was never performed, won the state prize of 20,000 francs.

Son of a gifted amateur musician, David became a chorister at Aix Cathedral, composed hymns and a quartet for strings at 13; conducted at the Aix theatre and later at St. Sauveur; entered the Paris Conservatoire, 1830; joined the St. Simoniens, 1831, and composed for them, and on the dissolution of the society three years later, went to Marseilles, and thence to Constantinople, Smyrna, Egypt, and Palestine. In 1835 he returned with collections of "Melodies orientales" for piano, which failed of success, whereupon he withdrew from Paris to Igny, composed two symphonies, chamber music, and "Les Hirondelles," and other songs. "Le Désert" proved his first great success, and thereafter David lived in Paris, was elected to the Academie, and for the last seven years of his life served as librarian to the Conservatoire. Other works to be noted are: "Eden, a mystery," 1848; "Le Saphir," Opéra Comique, 1865, and the "Beatus Vir" and "Ave Verum," composed in early life. B. April 13, 1810, Cadenet, Vaucluse; d. Aug. 29, 1876, St. Germain en Laye.

David (Ferdinand) wrote a valuable "Violin School"; collected the works of early violinists in "Hohe Schule des Violinspiels"; composed the opera "Hans Wacht" and much music for violin and string combinations; revised and was first to perform the Mendelssohn concerto for violin; taught violin in Leipsic Conservatory, numbering Joachim and Wilhelmj among his pupils; was Mendelssohn's concertmeister at the Gewandhaus concerts, Leipsic, 1836 to his death; highly esteemed throughout Europe as solo violinist, editor and teacher. B. July 19, 1810, Hamburg; pupil of Spohr and Hauptmann; brother of Mme. DULCKEN; d. while on an excursion to the Grisons, July 18, 1873. **Peter Paul** led Carlsruhe orchestra, 1862–65; taught in England; pupil of his father, FERDINAND. B. Dec. 1, 1840; add. Uppingham, Eng.

Davidde Penitente. W. A. Mozart's cantata for three solo voices, chorus, and orchestra, was adapted from his C minor unfinished mass to Italian words by an unnamed author and produced Mar. 13 and 15, 1785, at the Burg Theatre, Vienna, at the benefit of the Tonkünstler Societät.

Davide (Giacomo) sang ten. with great success in opera and church, 1785–1820, Naples, London, Florence, and Bergamo. B. 1750, Presezzo, near Bergamo; d. Dec. 31, 1830, Bergamo. **Giovanni** sang ten. in opera, with range of three octaves; founded vocal school in Naples, 1841; became manager of St. Petersburg Opera; pupil of his father GIACOMO. B. 1789; d. 1851, St. Petersburg.

Davidoff (Charles) composed symphonic sketch for orchestra, Op. 27; Russian Fantasia, Op. 7; Orchestral suite, Op. 37; popular songs and chamber music; four concertos for 'cello, which instrument he played at the St. Petersburg Opera and taught in the Conservatoire; he wrote an excellent "School for Violoncello." B. Mar. 17, 1838, Goldingen, Courland; d. Feb. 15, 1889, Moscow.

Davidsbündler. Schumann's imaginary society for fighting the battles of the New Music against the Philistines.

Davidson (G. H.) published music in London, 1842–59.

Davies (Ben) sang ten. in English opera and concert, in Welsh choirs, as a boy, and at the Crystal Palace; pupil Royal Academy of Music; joined Carl Rosa Company, 1881; debut in oratorio at Norwich, 1890; since then a favourite in England and America. B. Jan. 6, 1858, near Swansea; m. Clara Perry, 1885; add. London.

Davies (Fanny) played piano in concert; noted for interpretations of Brahms and Schumann; pupil of Mme. Schumann. B. June 27, 1861, Guernsey; add. London.

Davies (Ffrangcon) sang bar. in English and American festivals, and in opera, debut with Carl Rosa Company, 1890, as the herald in "Lohengrin"; sang ballads admirably, became vocal teacher at Royal Academy of Music, 1903, and wrote on voice training; was graduated from Jesus College, Oxford, where he gained a

classical exhibition, and took orders, but withdrew from the priesthood because of doctrinal convictions. B. Bethesda, Carnarvon, Dec. 11, 1860; add London.

Davies (Dr. Henry Walford) composed the cantata "Hervé Riel," 1895; setting of the mystery play "Everyman," Leeds Festival, 1904; "The Temple," oratorio, Worcester Festival, 1902; Dedication overture, symphony in D; Cathedral Service; anthems; part songs; a quartet in E flat for piano and strings, and other chamber music; played organ; taught counterpoint Royal College of Music, 1895–1903, and in that year became director Bach Choir. B. Sept. 6, 1869, Oswestry; add. London.

Davies (Marianne and Cecilia) taught music to the daughters of Empress Maria Theresa in Vienna and won celebrity as singers and instrumentalists. Marianne at her London debut, 1751, played flute and harpsichord, and sang; later became performer on "the musical glasses." B. 1744; d. 1792. Cecilia was the first woman of English birth to be accepted as an opera singer in Italy; suffered from extreme poverty in old age. B. about 1750; d. July 3, 1836.

Davies (Mary) sang mez. sop. at English festivals; debut at eight in a chapel in London, of which her father was precentor; won scholarship at Royal Academy of Music, and gained Parepa-Rosa gold medal and Nilsson prize; m. W. C. Davies, 1888; retired 1900. B. Feb. 27, 1855, London; add. Worthing.

Davis (Thomas) composed six solos for flute or violin with bass or harpsichord, country dances, and "Twenty English and Scotch airs"; one publication dated London, 1751.

Davison (James William) wrote music criticism for London "Times," 1846–1879, continually attacking Schumann, Gounod, Liszt, and Wagner, and upholding the classicists; edited harpsichord music for piano; composed songs. B. Oct. 5, 1813, London; m. the pianist, Arabella Goddard; d. Mar. 24, 1885.

Davy (John) composed "The Bay of Biscay" and many other songs once highly popular; "Rob Roy," 1803; "Woman's Will, a Riddle," 1820, and other forgotten dramatic pieces; played in Covent Garden Theatre and taught. B. Dec. 23, 1763, near Exeter, Eng.; d. Feb. 24, 1824, London.

Davy or Davys (Richard) composed for virginal, motets, and secular songs; choirman and organist Magdalen College, Oxford, 1490–92.

Day (Alfred, M.D.) wrote a "Treatise on Harmony" designed to replace the existing rules by proposing such as would harmonize with the numerous exceptions occurring in the works of the great masters; proposing a new nomenclature for figured bass and a simplified system of chords. B. 1810, London; d. Feb. 11, 1849.

Day (Maj. Charles Russell) wrote "The Music and Musical Instruments of Southern India and the Deccan," Novello & Co., 1889, the only authority on that subject; served in India with British army, 1882–87; mortally wounded in attack on Cronje, Paardeberg, South Africa, Feb. 18, 1900. B. 1860, Norwich; d. Feb. 18, 1900.

Day (John) published music in London, 1547, to his death, 1584, when the business was continued by his son Richard.

D. C. Abbreviation for DA CAPO.

D Dur. *Ger.* D major.

Deane (Dr. Thomas) composed music for the play "Governor of Cyprus," a service, and other church music; played organ and violin and is said to have performed a Corelli sonata in England for the first time, 1709.

Debain (Alexander François) invented the HARMONIUM, patented, 1840, and founded a piano factory in Paris. B. 1809, Paris; d. Dec. 3, 1877.

Deborah. George Frederick Handel's oratorio, largely adapted from his earlier works, to book by Humphreys, was completed Feb. 21, 1733, and produced Mar. 17, 1733, at the Haymarket, London.

Debussy (Claude Achille) won the Prix de Rome at the Paris Conserva-

toire, 1884, with his cantata "L'Enfant Prodigue," and while in Rome composed the setting of Rossetti's "Blessed Damosel" ("La Demoiselle élu"), which was rejected by the French authorities; an orchestral suite, string quartet, prelude symphonique to "Apres midi d'un faune," ariettes to poems of Paul Verlaine, five "Poèmes de Baudelaire," "Chansons de Bilitis," "Chimène," opera to book by Catulle Mendes; "Nuages" and "Fêtes" for orchestra, a suite for piano, and Maeterlinck's "PELLÉAS et MÉLISANDE," Opéra Comique, Paris, 1902. B. Aug. 22, 1862, St. Germain en Laye; add. Paris.

Debut. *Fr.* First appearance.

Debutant. *Fr.* One appearing for the first time. The feminine is debutante.

Dec. Abreviation of DECANI and of DECRESCENDO.

Decachordon. *Gr.* Ten stringed instrument.

Decani. *L.* The division of a choir sitting on the dean's or south side of the cathedral as opposed to the CANTORIS.

Deceptive Cadence. One in which the last chord is other than the tonic.

Décidé. *Fr.* Decidedly; firmly.

Decima. *L.* "A tenth"; **Plena de Tonis,** major tenth; **Non Plena de Tonis,** minor tenth; **Quarta,** a fourteenth; **Quinta,** fifteenth; **Tertia,** thirteenth.

Decimole. DECUPLET.

Decisio. Major semitone or apotome.

Deciso. *It.* Determined.

Decke. *Ger.* Cover or back or belly of resonance box; cover of stopped metal organ pipes.

Declamando. *It.* In declamatory style.

Declamation. Recitative as opposed to song. "Declamation music" such as the Strauss musical setting of Tennyson's "Enoch Arden" is merely incidental music played while the poem is being read in speaking voice.

Décomposé. *Fr.* Disconnected.

Décoration. *Fr.* A signature.

Decres. Abbreviation of DECRESCENDO.

Decrescendo. *It.* To gradually decrease the volume of tone.

Dedekind (Constantin Christian) wrote and composed poetic dramas on sacred subjects and church music; court chapelmaster and poet at Dresden. B. Reinsdorf, Anhalt-Cöthen, where his father was pastor, April 2, 1628; d. Sept. 7, 1697.

Dedekind (Euricius) composed church music; cantor Johanniskirche, Lüneberg. B. Neustadt, Saxe-Weimar, 1585; d. 1619. **Henning** composed; officiated in Thuringia as cantor and pastor. B. Lüneberg, son of Friedrich, pastor of St. Michaels, brother of EURICIUS; d. 1630.

Dedicato. *It.* Dedicated.

Dédié. *Fr.* Dedicated.

Deduction. *L.* Succession of notes in hexachords.

Defesch (William) composed the oratorios "Judith" and "Joseph," songs and chamber music; played organ in Antwerp. B. Flanders; d. about 1758.

Deficiendo. *It.* Slowly diminishing.

Degré. *Fr.* Degree of a scale.

Degree of a Scale. Intervals of a tone, semitone, or augmented tone.

Degrees in Music are conferred by various universities either after prescribed courses of study and examination or honoris causa. They are Bachelor, Master, and Doctor of Music.

Dehn (Siegfried Wilhelm) wrote on theory; edited and collected music and biographical material; was given charge of the musical portion of the Berlin Royal Library on Meyerbeer's recommendation. B. Feb. 25, 1799; d. Berlin, April 12, 1858.

Dehnung. *Ger.* Expansion or extension.

Dehnungstriche. *Ger.* Long bow stroke.

Deiss (Michael) composed "Misit Horodes rex" and other motets; musician to Emperor Ferdinand I, 16th century.

Deiters (Hermann) revised and translated into German Thayer's "Life of Beethoven," which he completed;

published biography of Brahms, 1880 (Eng. version by Mrs. Newmarch, 1888); wrote for various musical publications. B. June 27, 1833, Bonn; Dr. Juris et Lit. Bonn; d. May 11, 1907.

Del, Della, Delle, Dello. *It.* "Of the."

Delaborde (E. M.) composed the opéra comique "La Reine dort"; the overture "Attila," chamber music; played piano, pupil of Alkan and Moscheles; taught Paris Conservatoire, 1872. B. Feb. 7, 1839, Paris; add. Paris.

Délassement. *Fr.* Light entertainment.

Deldevez (Eduard Marie Ernst) compiled an "Anthology of violinists" in 4 vols.; composed a requiem, three symphonies, songs, chamber music, the ballets "Lady Henriette," "Eucharis," "Paquita," "Vertvert"; second conductor at Paris Opera, 1859, and at Concerts du Conservatoire; chief conductor, 1873; retired 1877 and 1885. B. May 31, 1817, Paris; d. Nov. 6, 1897.

Deliberatamente. *It.* Deliberately.

Deliberato. *It.* Deliberate.

Delibes (Clément Philibert Leo) composed the ballets "Coppelia" and "Sylvia," which are among the most beautiful in modern repertoire, the opera "LAKME," and many other less successful dramatic works, choruses, songs; taught in the Paris Conservatoire; Chevalier of the Legion of Honor and Member of the Institut. In 1848 Delibes was admitted to the solfege class at the Conservatoire, and sang in the Madeleine and other churches; won first prize in solfege, 1850; and studied under Le Couppey, Benoist, and Adolphe Adam. In 1853 he was appointed accompanist at the Théâtre Lyrique and organist at Pierre de Chaillot upon Adam's recommendation, and from 1862 to 1871 was organist at St. Jean St. François, and in 1865 became accompanist and later second chorusmaster at the Opera. "Deux sous de Charbon" was his first dramatic piece, 1855, and the later operas followed in the order given: "Maître Griffard," "Le Jardinier et son Seigneur," "Deux veilles Gardes," "L'Omelette à la Follembûche," "Le Serpent à plumes," "L'Eccosais de Chatou." His more pretentious operas include "Le Roi l'a dit," "Jean de Nivelle," and "Kassya," completed after the composer's death by E. Guiraud, "Le Don Juan suisse" and "La princess Ravigotte," which have not been performed. B. Feb. 21, 1836, St. Germain du Val; d. Paris, Jan. 16, 1891.

Délicatesse. *Fr.* Delicately.

Delicatezza, con. *It.* With delicacy.

Delicatissimo. *It.* Very delicately.

Delicato. *It.* Delicately.

Delirio, con. *It.* With frenzy.

Delle Sedie (Enrico) wrote books which have been combined in English trans. as "Complete Method of Singing"; sang bar. in opera; taught in Paris Conservatoire. B. June 17, 1826, Leghorn.

Delmotte (Henri Florent) wrote a biography of Orlando di Lasso, based on Vinchant's chronicle. B. 1799, Mons; d. Mar. 9, 1836.

Delyn. Welsh harp.

Démancher. *Fr.* To cross hands in playing piano or shift position on the violin.

Demande. *Fr.* Fugue subject.

Demantius (Johann Christoph) composed church music and songs and wrote on music; cantor at Zittau and Freiberg. B. Dec. 15, 1567, Reichenberg; d. Freiberg, April 20, 1643.

Demeur (Anne Arsène) sang sop. in opera with great success, much admired by Berlioz for whom she created Dido in "Les Troyens à Carthage." B. Mar. 5, 1827, Saujon, Charente, maiden name Charton; m. Demeur the flautist; d. Nov. 30, 1892, Paris.

Demi Baton. *Fr.* Semibreve rest.

Demi Cadence. *Fr.* Half cadence.

Demi Jeu. *Fr.* Mezzo forte or half power.

Demi mesure. *Fr.* Minim rest.

Demisemiquaver. Thirty-second note.

Demi Soupir. *Fr.* Quaver rest.

Demi Ton. *Fr.* Semitone.

Demoiselle. *Fr.* An organ coupler.

Demonio. Anton Rubinstein's

three-act opera to book by Wiskowatov, based on Lermontoff's poetic tale, was first performed Jan. 25, 1875, at St. Petersburg, and in 1881 at Covent Garden. The prologue portrays the Demon defying the Angel of Light, but falling in love with Tamara, daughter of Prince Gudal and betrothed of Prince Sinodu on seeing her with her maidens by the water. He first causes a band of Tartars to murder Prince Sinodu and then undertakes to comfort Tamara, who weeps over her lover's body. Tamara retires to a convent where she is followed by the Demon, who reveals himself to her in his proper person, and invites her to share his power. Tamara consents, provided he will reconcile himself to his Creator, and this he agrees to, but as he makes his vow the Angel of Light appears, accompanied by the ghost of the murdered prince, and the Demon sees Tamara carried off to heaven by a band of angels. The principal musical numbers are: Act I: "He Dämon! wir warten" and "Verhasste, verfluchte Welt!" the Demon; "Täglich eilen wir im Fluge," chorus of maidens; "Ach! liebe Mädchen," Tamara; and "Ach! Tamara," the maidens; "Stille, Stille! schleichet näher!" the Tartars; Act II: "Rufet Heil unserm Fürsten," and "Der Wein, Der Wein," chorus; ballet music; "Weh uns! ein Trauerzug," chorus; "Süsses Kind, Du weinst vergebens," the Demon; "Auf zum Kampfe, Räche uns, beseele uns," Gudal and chorus. Act III: duo, the Demon and Tamara and the apotheosis music with angelic chorus.

Démophon. Luigi Cherubini's opera to book by Marmontel was produced Dec. 5, 1788, at the Académie Royale, in Paris.

Denefve (Jules) composed a requiem, cantata for the unveiling of the Orlando di Lasso statue in Ghent, 1858, three operas, male choruses; taught and played 'cello. B. 1814, Chimay; d. Aug. 19, 1877.

Dengremont (Maurice) played violin with great success, but killed himself in dissipation. B. Rio Janeiro, Mar. 19, 1866; d. Paris, 1893.

Denis d'Or. Keyboard instrument with pedals invented by Procopius Divis, 1762, Moravia.

Denkmäler der Tonkunst was the title of Dr. Chrysander's reprint of music by Palestrina, Corelli, and Couperin.

Denkmäler Deutscher Tonkunst were music reprints undertaken by a committee composed of Dr. Chrysander, Brahms, Joachim, Spitta, Helmholtz, and Herzogenberg, 1892, with government aid.

Denza (Luigi) composed the extraordinarily popular song "Funiculi Funicula" which Richard Strauss used in his Italian suite, and more than 500 other songs to English, Italian, and French texts; taught singing at Royal Academy of Music, London. B. Castellamare di Stabia, 1846; pupil of Naples Conservatory; add. London.

Depart, Chant du. The only French national song composed during the Terror was written by Marie Joseph Chénier to celebrate the fourth anniversary of the Fall of the Bastile, while in hiding in Sarrette's home, and was set by Méhul.

Deppe (Ludwig) conducted musical society in Hamburg; taught piano; imperial chapelmaster at Berlin. B. Nov. 7, 1828, Alverdissen, Lippe; d. Sept. 5, 1890, at Bad Pyrmont.

Dering or **Deering (Richard)** composed sacred music and madrigals and for viol; organist to Queen Henrietta Maria and musician to Charles I of Eng.; studied in Italy; may have been among the first to employ figured bass. Son of Henry Dering of Liss; d. 1630.

Derivative. Root from which the harmonics are derived; an inversion.

Des. *Ger.* D flat.

Descant. DISCANT.

Des Dur. *Ger.* Key of D flat major.

Deserteur. P. A. Monsigny's musical play in three acts to book by Sedaine, was first produced Mar. 6, 1769, at the Théâtre des Italiens, Paris.

Desmarets (Henri) composed sacred music and the operas "Didon," 1693; "Circé," 1694; "Théagène et Chariclée" and "Les Amours de Momus," 1695; "Venus et Adonis";

HENRI MARTEAU

MAUD POWELL

PABLO DE SARASATE

HENRI VIEUXTEMPS

NICCOLO PAGANINI

"Les Fêtes Galantes"; fled Paris to escape punishment for secret marriage, became chapelmaster to Philip V; obtained ratification of his marriage under patronage of the Duke of Lorraine, while resident at Lunéville, 1722, and produced "Renaud, ou la Suite d'Armide" in Paris that year. B. 1662, Paris; d. Sept. 7, 1741, Lunéville.

Des Moll. *Ger.* Key of D flat minor.

Despres. One form of spelling the name of JOSQUIN de Pres or di Prato.

Dessauer (Josef) composed the song "Lockung" and the operas "Lidwina," "Ein Besuch in St. Cyr," "Paquita," "Domingo," and chamber music. B. 1798, Prague; d. July 8, 1876, near Vienna.

Dessin. *Fr.* Plan or design.

Dessoff (Felix Otto) conducted opera at Vienna, Carlsruhe, and Frankfort; composed chamber music. B. Jan. 14, 1835, Leipsic; d. Oct. 28, 1891, Frankfort.

Dessus. *Fr.* Treble or upper part of a score.

Destouches (André Cardinal) composed the successful opera "Issé" at 25, "Les Elements," an elaborate ballet in which Louis XV danced and which has been orchestrated anew by d'Indy; the cantatas "Oenone" and "Sémélé"; originally a mousquetier, but became "inspecteur general" of the Académie royale de musique and surintendant of music to the king. B. 1672, Paris; d. 1749.

Destra. *It.* The right; **Mano,** hand.

Destranges (Louis Augustin Étienne Rouillé) wrote "Les Interprètes musicaux du Faust de Goethe" and other books of a critical nature; edited "L'Ouest-Artiste," 1890; advocated Wagner's music. B. Mar. 29, 1863, Nantes; add. Paris.

Desto. *It.* Sprightly.

Détaché. *Fr.* Detached; staccato notes.

Determinato. *It.* Resolutely.

Détonation. *Fr.* False intonation.

Détonner. *Fr.* To sing out of tune.

Dettingen Te Teum. George Frederick Handel's work in celebration of the victory of Dettingen contains many excerpts from "Urio," and was first performed at the Chapel Royal, Nov. 27, 1743, though begun in July of that year.

Deus Misereatur. Psalm lxvii is considered a responsory psalm in the Latin ritual. In the revision of the Anglican Book of Common Prayer, 1552, it is given as an alternative to the Nunc Dimittis.

Deutsche Flöte. *Ger.* German flute.

Deutscher Bass. *Ger.* A viol midway in size between a doublebass and a 'cello.

Deuxième Position. *Fr.* Second position on the violin; guitar's second fret.

Deux Journées. M. Luigi C. Z. S. Cherubini's three-act comédie lyrique to book by Bouilly was produced Jan. 16, 1800, at the Théâtre Feydeau, Paris, and subsequently given in German, English, and Italian versions. Michele, from whose occupation as water carrier the English version takes its name, is the father of Antonio, who is about to marry Angeline, a peasant girl of Genesse, and he obtains passes for himself, Antonio, and Marcelline, his daughter, in order that they may go to fetch the bride. Count Armand, to whom Michele is under obligation, falls into disfavour with Mazarin, who places a guard at the city gates in order to prevent his escape. Michele hides the Count in a water barrel, induces Marcelline to remain at home and thus enable the Count's wife Costanza to take her place, and gets the fugitives past the gate. Although the Count is obliged at one time to hide in a hollow tree, the party reaches the open country in apparent safety. Costanza claps her hands as a signal to her husband that they have escaped, but as she does so, the party is surrounded by soldiers. The soldiers seize Costanza, and the Count rushes to her rescue. He reveals his identity, but as the soldiers are about to take him back to Paris, Michele brings the news that Mazarin has restored the Count's liberty and estates. The principal mu-

sical numbers are: Act I: "Da casa il prince mio signor," Antonio; "Deh so m'ascolti," Michele; "O mio liberator," Armand, Costanza, and Michele; and a duo for Armand and Costanza; Act II: "Via! cedete all' evidenza," Costanza, Antonio, and soldiers; and a trio and march in the finale; Act III: "La pastorella" (wedding chorus) which merges into "Nulla pieta de omai" (Soldiers' chorus), and a brilliant quartet with double chorus as the finale.

Development is the elaboration of a theme in accordance with the recognized rules of art.

Devil's Opera. G. A. Macfarren's two-act opera to words by G. Macfarren was first performed Aug. 13, 1838, at the English Opera House, London.

Devin du Village. Jean Jacques Rousseau's one-act opera to his own text was first produced at Fontainebleau, Oct. 18, 1752, and the following year at the Académie Royale. In 1766 it was translated and adapted for English performance by Dr. Burney as "The Cunning Man." "Rousseau's Dream," which has been used as a hymn tune, is part of the divertissement of this work, which, despite its composer's tempestuous career in music, was so popular as to have reached its 400th performance before it was shelved in 1829.

Devoto, Devozione, con. *It.* Devotedly; with affection.

Dextra. *L.* The right.

Dextrae Tibiae. *L.* Pipes held in the right hand.

Di. *It.* "By, for, with, of"; **Grado,** by degrees; **Chiesa,** for the church.

Diabelli (Antonio) composed the waltz on which Beethoven wrote 33 variations (Op. 120); "Landmessen," still sung in Austrian churches; the operetta "Adam in der Klemme"; taught piano and guitar; joined Peter Cappi as music publisher, 1818; founded DIABELLI & CO., 1824; educated for the priesthood, but determined, on secularization of Bavarian monasteries, to devote himself to music, and became pupil of Haydn, Vienna, 1803. B. Mattsee near Salzburg, Sept. 6, 1781; d. April 8, 1858, Vienna.

Diabelli & Co. published music in Vienna from 1824 when the house was founded by ANTONIO DIABELLI, acquiring the publications of ARTARIA and other houses, issuing works of Schubert, Czerny, and other composers, in all more than 25,000 publications up to 1880. C. A. Spina took charge of the business, 1852, F. Schreiber in 1872, in whose name it was continued after the purchase by A. Cranz, of Hamburg, 1876.

Diadeste. Michael William Balfe's Italian opera buffa to words by Fitzball was first performed May 17, 1838, at Drury Lane, London.

Dialogo. *It.* Dialogue; duet.

Dialogue. *Fr.* Dialogue; duet.

Diamants de la Couronne. Daniel F. E. Auber's three-act opéra comique to book by Scribe was first produced at the Opéra Comique, Paris, Mar. 6, 1841, and as "The Crown Diamonds" in London the following year. The scene is laid in Portugal, 1777. Don Henrique, who is making a journey for the twofold purpose of attending the coronation of his queen and wedding Diana, daughter of his uncle, Count de Campo Mayor, minister of police; is captured in the mountains by a band of counterfeiters. Catarina, who is the leader of the gang, spares his life on condition that he shall not reveal what he has seen for a year. As he is about to depart they are surrounded by troops led by Don Henrique's friend, Don Sebastian, and the coiners and Henrique make their escape disguised as monks while Catarina and her lieutenant Rebolledo disappear through a subterranean passage, taking with them a casket containing some mysterious jewels. In the next act Don Henrique reaches the home of his uncle, only to find that Diana is in love with his friend Don Sebastian, while he himself is sighing for Catarina. Meantime a carriage bearing Catarina and Rebolledo breaks down, and they seek shelter in the castle of the minister of police. When Diana reads an account of a robbery containing a description of

Catarina and Rebolledo, the latter disappears, and Don Henrique tells Catarina of her danger, confesses his love for her, and urges her to run away with him. Catarina, though moved by his generosity, declines, but gives him her ring as a souvenir. Just then Count Campo Mayor enters and announces that the Crown Diamonds have been stolen and, despite the excitement of the moment, recognizes the ring Don Henrique is wearing as one of the royal jewels. Diana turns the situation to her own advantage by making Henrique promise that if she will assist Catarina to escape he will refuse to marry her. In the last act Diana, Count Campo Mayor, Don Henrique, and Don Sebastian assemble in an ante chamber at the royal palace, where Rebolledo is presently announced as Count Fuentes. It develops that the crown diamonds have been actually pledged for the national debt, and that Count Fuentes has been employed to procure duplicates to be used on state occasions until the real jewels can be redeemed. The scene changes, the Queen comes in, expresses her pleasure at the way in which Count Fuentes has performed this delicate mission, and makes him Minister of Secret Police. Count Campo Mayor is then admitted, and he announces the decision of the royal council that her majesty shall marry the prince of Spain. The Queen declares she will marry a man of her own choice, and when the Count protests, threatens to confiscate his property for permitting the crown diamonds to be stolen, and orders him to arrest Diana and Don Henrique for harbouring the thieves. Diana enters, but fails to recognize Catarina in the Queen. Not so with Don Henrique. He knows Catarina at once, is amazed to find her in the royal palace, and is planning to rescue her by force when the Queen orders his arrest for high treason. Another change of scene reveals her majesty holding court. Don Henrique comes in to plead for Catarina to find at last that Catarina and the Queen are one and the same, and to be overjoyed with the announcement of her majesty that she will wed him as the man who loved her for herself alone. The principal musical numbers are: Act I: "Roll on, roll on," Henrique; "O 'er Mountain steep, through Valley Roaming," Rebolledo; "The young Pedrillo," tutti; "Unto the Hermit of the Chapel," chorus of disguised monks; Act II: "The Brigand" and "In the Deep Ravine of the Forest," Don Henrique; "Oh, Surprise unexpected!" quintet; "Love! at once I break thy fetters," and "If I could but Courage feel," Catarina; "Oh, whisper what thou feelest!" Henrique; Act III: "When doubt the tortured frame is rending," Diana; "Love, dwell with me," the Queen.

Diana. *Fr.* Aubade or reveille or "huntsup."

Diapason. *Gr.* An octave or the compass of all the strings of the lyre; the foundation stop of an organ or principal, whether open or stopped; in French a tuning fork or the pitch registered by it. In French diapason normal or French pitch a′ is the result of 435 double vibrations per second at a temperature of 59 degrees F. This standard of PITCH is modified first by equal temperament and also by the fact that the temperature of the average concert room is higher than that given, and at 68 degrees F. in equal temperament a′ represents 439 double vibrations per second.

Diapason cum Diapente. *L.* A twelfth.

Diapason cum Diatessaron. *L.* An eleventh.

Diapente. *Gr.* A fifth.

Diapentissare. *Middle L.* Discant at the interval of a fifth.

Diaphonia. *Gr.* Dissonance as opposed to consonance; obsolete form of DISCANT or two voice counterpoint.

Diarmid. Hamish McCunn's four-act grand opera to book by the Duke of Argyll (then Marquis of Lorne), based on Celtic folklore, was produced Oct. 23, 1897, at Covent Garden, London, by the Carl Rosa Opera Company.

Diaschisma. *Gr.* Half a LIMMA.

Diastema. *Gr.* An interval.

Diatessaron. *Gr.* A fourth.

Diatonic. Intervals, progressions of melody or chords belonging to one key and unaltered by accidentals; diatonic modulation shifts from one to a closely related key; diatonic scales are the modern major and minor scales; diatonic melody is constructed exclusively of the notes of a single scale; hence in general opposed to chromatic. Diatonic with the ancient Greeks was one of the three genera of music, the other two being Enharmonic and Chromatic.

Diaulion. *Gr.* Air played on the aulos or flute between parts of a song.

Diaulos. *Gr.* Double flute.

Diazeuxis. *Gr.* The separation of two tetrachords by a tone; the tone itself.

Dibdin (Charles) composed light dramatic entertainments including "The Waterman" and the "Quaker," "The Shepherd's Artifice" for Covent Garden, "The Padlock" and "The Recruiting Sergeant" for Drury Lane, but retired from the latter house after a quarrel with Garrick; was composer to Covent Garden for a time at $50 per week, but became best known through "The Whim of the Moment," in which he was sole actor, singer, composer, and author, and manager; and in a similar entertainment called "The Oddities," in the course of which he introduced many sea songs which acquired popularity in the British navy; wrote "A History of the Stage," novels, and his own "Professional Life." B. Mar. 4, 1745; d. July 25, 1814. Two sons, Charles and Thomas, became playwrights. **Henry Edward** compiled "The Standard Psalm Book," 1857; composed psalm tunes and for piano and organ; played violin and harp. B. Sadler's Wells, Sept. 8, 1813; son of Charles and grandson of CHARLES; d. May 6, 1866, Edinburgh.

Dichord. Two stringed instrument; bichord or instrument with two strings to the note.

Dickons (Mrs. Poole) sang sop. in London opera and concert. B. 1770, London; d. May 4, 1833.

Di Colpo. *It.* Suddenly, at once.

Dido and Aeneas. Henry Purcell's three-act opera to book by Nahum Tate, probably composed between 1688 and 1690, has been occasionally given in concert form and in student performances, but was revived Mar. 25, 1901, at the Coronet Theatre, London.

Diecetto. *It.* Composition for ten instruments.

Diémer (Louis) founded the "Société des instruments anciens"; composed "concertstück," Op. 31; concerto for piano and orchestra, Op. 32; "concertstück" for violin and orchestra, Op. 33, songs and chamber music; taught; won first piano prize at Paris Conservatoire at 13. B. Feb. 14, 1843, Paris; add. Paris.

Diesare. *It.* To sharpen.

Dièse. *Fr.* Sharp.

Diéser. *Fr.* To sharpen.

Dies Irae. *L.* "Day of wrath." Splendid Latin hymn written and probably composed by Thomas de Celano, friend and follower of St. Francis of Assisi, is a sequence in Masses for the Dead between the Epistle and the Gospel, for which Cherubini, Berlioz, and Verdi have composed especially fine settings.

Diesis. *Gr.* Quartertones in ancient Greek music and the last subdivision of intervals in the Aristotelian system; in modern terms the difference between a major or diatonic semitone, and a minor or chromatic semitone, obtained by tuning up the same tone three major thirds and an octave, the resultant ratios of vibration being 125:128.

Dietrich (Albert Hermann) composed the successful three-act opera "Robin Hood," Frankfort, 1879; symphony in D minor, concert overture "Normannenfahrt," "Rheinmorgen," and other works for chorus and orchestra; incidental music to "Cymbeline," and chamber music; pupil of Schumann and friend of Brahms; wrote "Recollections of Brahms," 1899, with J. V. Widmann; court chapelmaster at Oldenburg and royal professor at Berlin. B. Golk near Meissen, Aug. 28, 1829; settled in Berlin, 1890; d. 1908.

Dietrich (Sixt) composed 36 antiphons and book of Magnificats. B.

Augsburg, about 1490; d. Oct. 21, 1548, St. Gall.

Dietsch (Pierre Louis Philippe) bought Wagner's "Flying Dutchman" libretto and produced his setting at the Grand Opera, Paris, Nov. 9, 1842; composed church music; conducted Grand Opera, 1860–63. B. Mar. 17, 1808, Dijon; d. Feb. 20, 1865, Paris.

Dieupart (Charles) composed harpsichord suites which may have suggested the title "Suite Anglaise" to Bach; played and taught harpsichord and violin; adapted Italian opera for Drury Lane, 1707. B. France; d. London, 1740.

Dièze. *Fr.* Sharp.

Diezeugmenon. *Gr.* Disjunct or disjoined.

Difficile. *It.* Difficult.

Di Gala. *It.* Merrily.

Digitorium. Dumb instrument for exercising the fingers invented by M. Marks.

Dignum (Charles) composed songs and glees, sang in London opera. B. 1765, Rotherhithe, Eng.; d. Mar. 29, 1827, London.

Di Grado. *It.* By conjunct intervals.

Dilettante. *It.* Amateur.

Diludium. Interlude.

Diluendo. *It.* Diminishing; decrescendo.

Diminished Intervals are a semitone less than perfect or minor. Thus G and D sounded to gether make a perfect fifth, but G and D flat a diminished fifth, which is a discord, but may be modified by adding a major sixth to the G. The diminished fourth is always discordant. The chord of the diminished seventh, which is an inversion of the chord of the minor ninth, is valuable as affording ease in modulation. A diminished triad consists of two thirds on the subtonic or the chord formed in the key of C by B, D, and F.

Diminué. *Fr.* Diminished.

Diminuendo. *It.* Decreasing in volume of tone; decrescendo.

Diminution. Repetition of a subject or theme in fugues and canons in notes of smaller duration.

Di Molto. *It.* Very much.

Din Din. Indian variety of cymbals.

Dinorah. Giacomo Meyerbeer's three-act opera to book by Barbier and Carré was first performed April 4, 1859, at the Opéra Comique, Paris. The scene is laid in the Breton village of Ploermel. Höel, a goatherd, and Dinorah, his betrothed, start to the chapel to be married on the day appointed in the village for a pilgrimage in honour of the Virgin, but the festivities are interrupted by a storm, and Dinorah's home is destroyed by lightning. Höel is advised by the Wizard Tonick to seek the treasure of the Korigans, a Breton fairy folk, in preparation for which he must spend a year in solitude. He sets forth upon his quest, but Dinorah, believing herself deserted, goes mad, and wanders through the woods with her goat, seeking him. After an overture which introduces a chorus sung behind the curtain, the opera opens with the return of Höel a year later. The villagers are singing as Dinorah enters, looking for her goat. Corentin, the bagpiper, has returned to his cottage, and begins to sing and play in order to drive away the fairies and goblins, and Dinorah, attracted by the music, enters, and insists that he continue. Then Höel, confident that he has discovered the secret of the Korigan's treasure, and believing that the first to touch it must die, comes in to get Corentin to serve as his victim. As he enters Dinorah disappears through a window, and a moment later Höel sends Corentin out for wine, meaning to stiffen his courage for the ordeal. Woodcutters are singing a brindisi as the curtain rises on the second act, and Dinorah enters, still seeking her lost lover. The scene shifts to the Val Maudit into which come Höel and Corentin; but the latter, hearing Dinorah singing the treasure ballad, learns that whoever first touches it will die, and he refuses to go on. An angry debate follows, after which Dinorah and her goat appear and Höel mistakes her for a spirit sent to deter him from the search. Dinorah falls into a mountain torrent while

attempting to cross on a tree which bridges a chasm, and Höel plunges in to her rescue. The shock and Höel's singing restore Dinorah's reason, and on learning what she has suffered, Höel persuades her that the events of the year have been a dream. Dinorah tries to recall the Pardon of Ploermel, which is taken up by a chorus approaching from the distance, and Höel and Dinorah resume their interrupted journey toward the chapel. At the first production the cast was as follows: Dinorah, Mme. Miolan-Carvalho, sop.; Höel, Faure, bar.; Corentin, Sainte-Foy, ten. The principal musical numbers are: Act I: "Si carina, caprettina," Dinorah; "Sto in casa al fine," Corentin; "Se per prender," Höel; Act II: polka mazourka known as "The Shadow Song," Dinorah; "Chi primo al tesor," Dinorah; "Le crede il padre," Höel; Act III: "Sei vendicata assai," Höel; "Santa Maria! nostra donna," Dinorah and chorus.

Dippel (Andreas) sang ten. in opera, possessing a remarkably extensive repertoire in both German and Italian, so that he was often called upon to substitute for other leading artists on the briefest notice; became associated with GATTI-CASAZZA in the artistic management of the Metropolitan Opera House, New York, 1908, and assuming direction of German repertoire at that house, where he had been a favourite singer for several seasons. The summer of 1908 Mr. Dippel toured Europe, engaging new works and new artists and scenic equipment for the season of 1908–9.

Direct. Sign placed at the end of a page or line to indicate the note next to be played.

Directeur. *Fr.* Director or manager.

Direct Motion. Progression of parts in a similar direction.

Diretta, alla. *It.* In direct motion.

Direttore. *It.* Director or manager.

Dirge. Funeral music, so called from the antiphon "Dirige, Domine Deus meus."

Diruta (Agostino) composed church music; Augustinian monk; chapelmaster at Sant' Agostino's, Rome, 1630–47; relative and pupil of GIROLAMO. **Girolamo** wrote "Il Transilvano," which was not only the first work to treat the organ as a distinct instrument as regards technique, but includes descriptions of the three best instruments of the period in Italy, rules of counterpoint and of transposing the ecclesiastical modes, an introduction to singing and many illustrations; became the most celebrated of Italian organists and played and conducted in various Italian cathedrals. B. about 1564, Perugia; d. 1639.

Dis. *Ger.* D sharp.

Discant was used from the 12th century on as a general term for all forms of polyphony. It replaced the still earlier diaphony or organum in which a second or more parts progressed with the principal or subject by similar motion, and by permitting contrary motion, paved the way for the development of counterpoint. Discant was soon defined by a set of rules, the object of which was to enable a singer to improvise a part to a subject, but improvization or Contrappunto alla mente must soon have given way to written discant. Discant was double, triple, or quadruple according to the number of parts added. Discant was also the name of the part added to the tenor melody or cantus firmus, or to the first part, if there were several. The Discant was written above the tenor on its own clef.

Discantgeige. *Ger.* Violin.

Discantschlüssel. *Ger.* The soprano or discant clef.

Discord. Any chord which requires resolution.

Discreto, Discrezione, con. *It.* Prudently, with discretion.

Disdiapason. *Gr.* A fifteenth.

Disinvolto. *It.* Free, unfettered.

Disjunct. Disjoined.

Disjunct Motion. Succession of skips.

Dis Moll. *Ger.* D sharp minor.

Disperato. *It.* Despairingly.

Disperazione. *It.* Despair.

Dispersed Harmony. Chords in

which the notes are separated by wide intervals.

Disposition. Arrangements of parts of a score, chord, chorus, orchestra, or of the mechanism of an organ.

Di Salto. *It.* By jump or skip.

Dissonance. Combination of tones producing BEATS; chord requiring resolution whether agreeable to the ear or not.

Dissonare. *It.* To sound discord; to jar.

Distanza. *It.* Distance, as of an interval.

Distinto. *It.* Distinct.

Dithyrambus. *Gr.* Song in honour of Bacchus from which dramatic form was evolved; choruses of early Greek tragedies.

Dito. *It.* Finger.

Dito Grosso. *It.* Thumb.

Ditone. Interval of two major tones.

Ditonus. *L.* Ditone.

Ditson (Oliver) founded the Boston, Mass., music publishing house of Oliver Ditson & Co. in 1857 with John C. Haynes as partner; began business career at 12 in the shop of Samuel H. Parker, dealer in music and books; became member of the firm in 1832 which became Ditson & Parker; continued the business in his own name on Parker's retirement, 1845; established New York branch in charge of his son **Charles H.**, 1867; Philadelphia branch, 1875, in charge of his son **J. Edward**; began the sale of band and orchestra instruments in Boston as John C. Haynes & Co., 1860, and extended it by means of Chicago branch known as **Lyon & Healy.** B. Oct. 30, 1811, Boston; d. Dec. 21, 1888. The catalogue of the allied houses in 1908 numbered more than 52,000 titles, including many textbooks. "The Musician" was issued as a monthly periodical from 1896.

Dittersdorf, von (Karl Ditters) composed the operetta "Doctor und Apotheker," which is still performed in Germany, and in all 28 operas; 53 symphonies, most of which are in the style of his friend Haydn, although that based on Ovid's "Metamorphoses" is one of the earliest attempts at programme music; much chamber music, and many songs. In boyhood he studied violin with König and Ziegler, played in the orchestra at St. Stephen's, Vienna; was admitted to Prince von Hildburghausen's private band; studied with Bonno and Trani, and became intimate with Gluck and Haydn. In 1761 he toured Italy with Gluck, and in 1764 went with Gluck and Guadagni to the coronation of Archduke Joseph as King of the Romans at Frankfort, played at court, and on returning to Vienna became chapelmaster to the Bishop of Grosswardein at Pressburg, in which capacity his first oratorio "Isacco figura del Redentore" was composed to the Bishop's Latin version of Metastasio, followed by the comic opera "Amore in Musica." In 1769 he joined the Prince Bishop of Breslau, Count von Schafgotsch, in his retirement at Johannisburg, and through that patron's influence was made Knight of the Golden Spur and ennobled by the Emperor. His pleasant relations with the Prince Bishop continued with slight interruption until the death of that dignitary, 1795, after which he accepted the patronage of Count von Stillfried, residing on his estates in Bohemia for the remainder of his life. "Davide," "Ester," "Giobbe" were the titles of some of his oratorios; "Il viaggiatore Americano," "Betrug durch Aberglauben," "Die Liebe Narrenhause," "Hieronymous Knicker," "Don Quixotte," "Ugolino," "Hocus Pocus," and "Die lustigen Weiber von Windsor" were all popular operas in their day. B. Vienna, Nov. 2, 1739; d. Oct. 24, 1799. See "Autobiography," Eng. trans. by A. D. Coleridge, London, 1896.

Ditty. Simple little song.

Divertimento. *It.* Instrumental composition in several movements; potpourri.

Divertissement. *Fr.* Short ballet; entr'act; divertimento.

Divided Stops. Organ stops which draw in two portions.

Divisi. *It.* "Divided." Directs where instruments which have been playing in unison are to separate,

their reunion being indicated by "Unis."

Divisions. Quick consecutive passages of ornamental nature; usually the variation of a simple theme.

Division Viol had frets on the fingerboard.

Divitis (Antonius) composed church music and chansons (published under name "Le Riche"); singer to Louis XII of France; 16th century.

Divotamente. *It.* Devotedly.

Divozione, con. *It.* With devotion.

Dixie, a song of national interest in the United States, although "Dixie's Land" refers to the Southern States only, was first made known in 1859 or 1860 by Bryant's Minstrels, and was announced as a "walk around" by D. D. Emmet. In 1861 a song of the same name and to the same tune, words by Albert Pike, went the rounds of the Confederate army, and became very popular. The title may have been adopted in compliment to a New York slaveholding family named Dixie.

Dixième. *Fr.* Tenth.

Djamileh. Georges Bizet's opéra comique to book by Louis Gallet was first performed May 22, 1872, at the Opéra Comique, Paris, and has lately been revived with success in Germany. Harun, a young Turkish voluptuary, has avoided serious love because of the example of his father's unhappy marriage, and is unmoved when his secretary Splendiano tells him his fortune will become exhausted in another year, and equally so when told that the lovely Djamileh having reigned for the month, ought, in accordance with Harun's way of life, to be replaced by a new slave girl. Splendiano is merely directed to buy another slave girl, and seeing his master's indifference to Djamileh, begs to retain her for himself, to which Harun agrees. But Djamileh really loves Harun, and she refuses to be comforted with kind words or the present of a necklace, and declines her freedom when it is offered her. She rejects Splendiano, and, learning from him that a new slave is to be purchased, plans to disguise herself as the new favourite, who turns out to be a young Almée who dances marvellously. Re-entering Harun's presence disguised as the Almée, Djamileh's shyness astonishes her master, but when she suddenly unveils and pleads to be taken back as his slave rather than depart with fortune and freedom, Harun at last realizes and succumbs to the power of true love. The music is of a deliciously oriental type, and the opening chorus of Nile boatmen and the lovely music of the Almée's dance have won instant favour wherever performed.

Dlabacz (Gottfried Johann) wrote on music; librarian and choirmaster of the Premonstratensian convent in Prague. B. July 17, 1758; d. Jan. 4, 1820.

D Moll. *Ger.* Key of D minor.

Do is the syllable preferred to Ut in Italy and England for sof-fa.

Doctor of Music. Generally an honorary degree.

Dodecachordon. Twelve-stringed instrument, which gives title to the celebrated book by Glareanus, the assumed name of Heinrich Loris, published in Basle, 1547. This book definitely settled a dispute regarding the development of Ecclesiastical Modes, established the fact that there are 12 Modes only available for practical purposes, and illustrated the characteristics of each by a series of 89 compositions selected from the best masters.

Dodecuplet. Group of 12 notes to be played in the time of eight.

Döhler (Theodor) composed the opera "Tancreda," Florence, 1880; salon music; played piano; ennobled through the influence of his patron the Duke of Lucca, he married a Russian princess, 1846, and retired. B. Naples, April 20, 1814; d. Florence, 1856.

Dohnányi, von (Ernst) composed "Zrinyi" an overture which was performed in Budapest, 1897, winning the King's prize; symphony in D minor serenade for violin and 'cello, Vienna, 1900; played piano in concert in the principal cities of Europe and America; pupil of his father, of the Royal Hungarian Academy of Music, Budapest, and of Eugen d'Albert.

B. July 27, 1877, Pressburg; add. Budapest.

Doigté. *Fr.* "Fingering" indicated by signs and numerals on a score.

Dolcan. DULCIANA.

Dolce. *It.* Sweet; 8 ft. soft-toned organ stop.

Dolcemente, Dolcezza, con. *It.* With sweetness and softness.

Dolciano or Dolcino. *It.* DULCIANA.

Dolcissimo. *It.* As sweetly as possible.

Dolente, Dolentemente; Dolore, Duolo, or Doloros, con. *It.* Sadly, plaintively.

Dolentissimo. *It.* As sadly as possible.

Doles (Johann Friedrich) composed church music, wrote "Elementary Instruction in Singing," cantor at Freiberg and at the Thomasschule, Leipsic, 1756–89; pupil of Johann Sebastian Bach and friend of Mozart. B. Steinbach, Saxe-Meiningen, April 23, 1715; d. Leipsic, Feb. 2, 1797.

Dolzflöte. *Ger.* German flute having seven finger holes and one key.

Domchor. *Ger.* Cathedral choir.

Dominant. Fifth degree of any scale; reciting note of a Gregorian chant.

Dominante. *Fr.* Dominant.

Domino Noir. Daniel F. E. Auber's three-act opéra comique to book by Scribe was first produced in Paris, Dec. 2, 1837. The scene is laid at Madrid. Horatio di Massarena has fallen in love with a mysterious girl in a black domino whom he met at a masked ball given by the Queen of Spain, and meeting her again a year later at a like function, confesses his love, but is rejected. At midnight the girl seeks her companion, Brigitta, who has been sent away by Horatio, and failing to find her, cries that she is lost, and hurries away. In the next act she appears in the house of Horatio's friend, Count Juliano, disguised as a waiting maid, but is recognized by Horatio. She slips away as the Count's dinner develops into an orgy, having obtained some keys from Gil-Perez, porter at a convent, who has abandoned his post to pay court to Claudia, Count Juliano's housekeeper. The mysterious lady is, in fact, Angela, of noble birth, destined to become abbess of a convent, although she has not yet taken the vows. Her influence has already helped Horatio in his diplomatic career, but while delighted at meeting him at the ball, she should have returned to the convent at midnight. However she does return unnoticed, and in the last act is shown in the robes of an abbess, the office which is about to be conferred upon her. Horatio comes to the convent at this opportune moment, seeking release from an engagement to marry Ursula, a noble damsel who is likewise an inmate of the convent. He recognizes the girl of the black domino in the Lady Abbess. The Lady Abbess has grown to love him. The Queen of Spain solves all difficulties by nominating Ursula to be Abbess and permitting Angela and Horatio to marry.

Dommer, von (Arrey) wrote criticism and books on music. B. Feb. 9, 1828, Danzig; secretary to Hamburg city library, 1873–89.

Donati (Baldassare) composed many graceful secular songs and church music; taught singing and counterpoint at the Seminario Gregoriano di San Marco; was successively "musico e cantor," assistant to Adriano Willaert, and chapelmaster at St. Mark's, Venice. B. Venice, 1548; d. 1603.

Donati (Ignatio) composed church and secular music; chapelmaster at Pesaro and Milan Cathedrals. B. Casalmaggiore, near Cremona, 1612; d. 1638.

Don Carlos. Sir Michael da Costa's opera to book by Tarantini was produced June 20, 1844, at Her Majesty's Theatre, London. Giuseppe Verdi's five-act grand opera to book by Mery and Du Locle was first performed Mar. 11, 1867, at the Grand Opera, Paris. The story deals with the passion of Don Carlos, son of King Philip of Spain and grandson of the Emperor Charles V for his stepmother, Elizabeth of Valois. The King's jealousy is aroused, despite the innocence of his queen, and in the last act a meeting between the Queen and Don Carlos in

the convent of St. Just is surprised by Philip, who then turns Carlos over to the Grand Inquisitor, who had previously demanded his life, and had already brought about the destruction of Posa, the best friend of Carlos.

Don Giovanni or Don Juan. W. A. Mozart's two-act opera buffa to book by Da Ponte was first performed Oct. 29, 1787, at Prague. Although hurriedly composed, this opera is one of Mozart's best. Its full title is "Il Dissoluto Punito; ossia il Don Giovanni," and the material is taken from Tirso de Molina's tale, "El combidado de piedra." The scene is laid in Seville, and the first act represents a square before the palace of the Commendatore. Don Giovanni, a dissolute noble, has gained access to the apartment of the Commendatore's daughter, Donna Anna, at night. When the Commendatore, alarmed by her outcries, rushes to her assistance, Don Giovanni stabs him and escapes, joining his servant Leporello, who awaits him in the square. Donna Anna and her fiancé Don Ottavio swear to avenge the Commendatore's death. While master and servant are discussing a new love affair, Donna Elvira, an earlier victim, comes along, bewailing her fate, and Don Giovanni attempts to flirt with her, not having recognized her, only to be met with bitter reproaches. Don Giovanni runs off, and Leporello shocks Elvira with a catalogue of his master's conquests in various lands. Meantime Don Giovanni has discovered a pretty peasant girl, Zerlina, who is at the point of marrying Masetto, a young farmer. The bridegroom to be is dragged away by Leporello, and Don Giovanni offers himself to Zerlina as a substitute, but she is rescued by the timely appearance of Donna Elvira, who leads her away to a place of safety. Donna Anna and Don Ottavio now enter, and as Don Giovanni is making love to Donna Anna and inquiring as to the cause of her mourning, Donna Elvira returns and denounces him as the Commendatore's murderer. Don Giovanni replies that the woman is crazy, and deceives Donna Anna for the moment. Later, she is convinced that Elvira is right, and orders her betrothed to kill Don Giovanni. Meeting his servant, who tells him that Zerlina has returned to Masetto, Don Giovanni rejoins the peasants, and invites them to a feast. The fifth scene shows the banquet hall. Master and servant are attentive to their guests. Having plied them well with wine, Don Giovanni tries to drag Zerlina away, but is prevented by the timely entrance of three masks, Ottavio, Anna, and Elvira, who have come to learn just what sort of man Giovanni is. Giovanni tries to throw the blame on Leporello, but his visitors remove their masks and denounce him for his crimes. The first scene of the second act represents the attempt of Don Giovanni to abduct Zerlina from Donna Elvira's house. Masetto and a party of friends come in time to effect a rescue, but are thwarted in their attempt to avenge themselves on Don Giovanni, who has changed costumes with Leporello, in order to elude Elvira. Master and servant meet again in front of the Commendatore's palace, and as Don Giovanni tells of meeting one of Leporello's inamoratas, the statue of the Commendatore speaks warningly. Don Giovanni only laughs and invites the statue to dine with him the following evening, an invitation which the statue accepts. Another scene represents Donna Anna clamouring for vengeance while Ottavio is pleading for love, and then the action shifts again to the banquet hall in Don Giovanni's palace. The master is at dinner, served by Leporello. Elvira comes to implore Don Giovanni to repent before it is too late, but is only laughed at. She screams with terror on departing, and a knocking is heard, at which the musicians run away and Leporello hides under the table. Don Giovanni opens the door, and finds the Commendatore's statue has come to the feast. He orders Leporello to lay another cover, but the statue replies that it does not eat the food of mortals, and invites Giovanni to sup with it. Despite the pleading of Leporello, Don Giovanni accepts, then the statue takes

him by the hand, and for the last time orders him to repent. On his refusal the statue disappears, and demons carry Don Giovanni to the infernal regions. The original caste was: Donna Anna, Teresa Saporiti, sop.; Donna Elvira, Micelli, sop.; Zerlina, Bondini, sop.; Don Ottavio, Baglioni, ten.; Don Giovanni, Luigi Bassi, bar.; Il Commendatore, and Masetto, Lolli, bass; Leporello, Felice Ponziani, bass. The principal musical numbers are: Act I: "Notte e giorno faticar," Leporello; "Ah! chi mi dice mai," Elvira; "Madamina il catalogo," Leporello; "La, ci darem la mano," Zerlina; "Mi tradi," Elvira; "Or sai, chi l'onore," Anna; "Fin ch'han dal vino," Don Giovanni; "Batti, batti," Zerlina; the Masked Trio, Ottavio, Anna, and Elvira; Act II: "Eh, via, buffone," Giovanni and Leporello; "Deh vieni alla finestra," Don Giovanni; "Vedrai, carino," Zerlina; "Sola, sola, in bujo loco," sextet; "Ah pietà Signori miei," Leporello; "Il mio tesoro," Ottavio; "Non mi dir," Anna.

Doni (Giovanni Battista) wrote "Compendio del trattato de' generi e de' modi della musica," a valuable book on Ancient Greek music, published 1635, Rome; reconstructed a double lyre, which he called "Lyra Barberina," or "Amphichord"; taught in Florence University. B. 1593, Florence; d. 1647.

Donizetti (Gaetano) composed "DON PASQUALE," "La FILLE DU REGIMENT," "LUCIA DI LAMMERMOOR," "LUCREZIA BORGIA," "La FAVORITA," "ELISIR D'AMORE," "LINDA DI CHAMOUNI," which have retained their place in modern repertoire, and in all 66 operas. Son of a weaver, who was ambitious that he should become a teacher, Donizetti, who had previously studied music in the Naples Conservatory and the Liceo Filarmonico at Bologna, enlisted in the army to avoid obedience to his father's wishes, and while stationed at Venice, 1818, produced his first opera, "Enrico di Borgogna," which was followed by "Il Falegname di Livonia," "Nozze in Villa," and "Zoraide di Granata," the last named work making a great success in Rome, 1822, when the composer was carried in triumph, crowned at the capitol, and exempted from further military duty. "Anna Bolena," 1830, Milan, was the first of Donizetti's operas to attract attention outside Italy, and then came "L'Elisir d'Amore" and "Lucia di Lammermoor," the last, written for Naples, 1835, gaining him an appointment as teacher of counterpoint in the Royal College of Music of Naples. The rapidity which characterized Donizetti's composition is shown in the fact that "Il Campanello di Notte," based on a vaudeville he had seen in Paris, was both written and composed in nine days. On the refusal of the Neapolitan censor to permit the performance of his "Poliuto," 1837, Donizetti removed to Paris, where he brought out a number of operas. Victor Hugo forbade the representations of "Lucrezia Borgia," which had been based on his play, so the scene was changed from Italy to Turkey, and the opera was presented as "La Rinegata." In 1840, "Poliuto," "La Fille du Regiment," and "Favorita" were all performed, greatly extending the composer's fame. A tour in which he visited Rome, Milan, and Vienna followed, and while in the latter city he produced "Linda di Chamouni," and was made chapelmaster and court composer to the Emperor. "Don Pasquale" and the funereal "Dom Sebastien" were produced on his return to Paris, 1843. In 1844 "Catarina Cornaro" was produced at Naples. A paralytic stroke then ended the composer's career, although he lingered four years more. Among his other operas are: "Parisina," "Torquato Tasso," "Marino Faliero," "Maria Padilla," and "Rita" and "Il Duca d'Alba," which were performed after his death. A "Miserere" and "Ave Maria," composed for the imperial chapel at Vienna, 6 masses, 12 string quartets, a requiem, and some songs should also be noted. B. Bergamo, Nov. 25, 1797; d. April 8, 1848.

Donna del Lago. Gioacchino Rossini's two-act opera, to book by Tot-

tola, based on Scott's "Lady of the Lake," was first performed Oct. 4, 1819, at the San Carlo Opera, Naples.

Donna, Prima. *It.* "First lady." Leading female singer in opera.

Don Pasquale. Gaetano Donizetti's three-act opera buffa was first produced Jan. 4, 1843, at the Théâtre des Italiens, Paris. Don Pasquale, an irritable old gentleman, whose nephew Ernesto declines to marry to please him, resolves to punish his prospective heir by taking a bride himself. His old friend Dr. Malatesta, who is likewise the friend of Ernesto and the confidant of his love affairs, is called upon for advice, and promptly approves Don Pasquale's plan, picturing an imaginary sister as an ideal character who will just suit his old friend. Don Pasquale is delighted, and Dr. Malatesta at once goes to Norina, Ernesto's inamorata, with whom he compounds a plot that shall unite her to her lover. The second act reveals Don Pasquale in gala costume, waiting for his bride, and when Malatesta brings in Norina, he is delighted with that young person's excessive modesty and loveliness. Yielding to his ardent persuasion, she signs a marriage contract, then instantly displays such shrewishness as would have shamed Katherine before Petrucio tamed her. Ernesto is astonished at the scene, but is warned by Malatesta to be silent. Norina calls in the servants, gives extravagant orders, which Don Pasquale vainly countermands. He is told that she is the mistress of the house and will do as she pleases. In the third act Don Pasquale's house is filled with dressmakers and milliners to the old man's dismay, but they are finally dismissed, as Norina intends going to the theatre with Ernesto. Pasquale forbids her to leave the house, whereupon she promptly boxes his ears and departs, dropping a note as she does so, which excites Pasquale's jealousy. Malatesta comes in and consoles his old friend, and in the end Pasquale is delighted to learn that his marriage was a sham and to transfer his pseudo bride to Ernesto. The original cast was: Norina, Grisi, sop.; Ernesto, Mario, ten.; Dr. Malatesta, Tamborini, bass; Don Pasquale, Lablache, bass. The principal musical numbers include two duets and a quartet, often heard in concert, and the serenade "Com' e gentil," which greatly enhanced Mario's reputation and is still the delight of tenors the world over.

Don Quixote has afforded subject matter for 29 operas, the first by Förtsch at Hamburg, 1690, and the last by Frederic Clay, London, 1875. Caldara, Padre Martini, Salieri, Paesiello, all composed operas of this title. Henry Purcell and John Eccles composed songs for the dramatic versions of Thomas D'Urfey, 1694 and 1696 (three parts), and G. A. Macfarren's version, to book by his father, was produced Feb. 3, 1846, at Drury Lane, London. Richard Strauss has composed "fantastische variationen" to the same title produced in England, America, and elsewhere under his own baton.

Dont (Jacob) composed "Studies for Violin"; played and taught that instrument at Vienna Conservatory. B. Mar. 2, 1815, Vienna; d. Nov. 17, 1888.

Donzelli (Domenico) sang ten. in opera; composed vocal exercises. B. 1790, Bergamo; d. Mar. 31, 1873, Bologna.

Dopo. *It.* After.

Doppelbe. *Ger.* Double flat.

Doppelflöte. *Ger.* Organ stop of wooden pipes with double mouths, and of 8 ft. pitch.

Doppelfuge. *Ger.* Double fugue.

Doppelgeige. *Ger.* Viol d'amore.

Doppelgriffe. *Ger.* Doublestop on viol instruments.

Doppelkreuz. *Ger.* Double sharp.

Doppelschlag. *Ger.* Double beat or grace note.

Doppio. *It.* Double; **Pedale,** with pedal in octaves; **Movimento,** at double the pace.

Doppler (Albert Franz) composed the operas "Benjowski," "Ilka," "Afanasia," "Wanda," "Salvator Rosa," "Die beiden Husaren," "Erzebeth," the comic ballet "Margot"; conducted at Vienna court opera and taught flute in Vienna Conservatory.

B. Lemberg, Oct. 16, 1821; d. July 27, 1883. **Karl** composed "The Grenadiers' Camp" and "The Son of the Desert," operas performed at the National Theatre, Pesth, of which he was conductor; ballets and flute music; played flute; court chapelmaster at Stuttgart. B. Lemberg, 1826; brother of ALBERT FRANZ. **Arpad** composed the opera "Viel Lärm um Nichts," fest-overture, suite in B flat, scherzo, theme and variations for full orchestra; taught piano in New York, 1880–83; chorusmaster Court Theatre, Stuttgart. B. June 5, 1857, Pesth; son of KARL; add. Stuttgart.

Dörffel (Dr. Alfred) wrote history of the Gewandhaus concerts from 1781 to 1881, criticism for the "Neue Zeitschrift für Musik"; edited compositions for Breitkopf & Härtel and the Bach Gesellschaft. B. Jan. 24, 1821, Waldenburg, Saxony; d. Feb. 1905.

Dorian Mode. First of the "authentic" church MODES.

Dorien. *Fr.* Dorian.

Dorn (Heinrich Ludwig Egmont) composed "Die Rolandsknappen," Berlin, 1826, and in all ten operas; conducted Berlin royal opera; wrote criticism and opposed Wagnerian school; taught counterpoint to Schumann. B. Nov. 14, 1804, Königsberg, Prussia; d. Berlin, Jan. 10, 1892.

Dörner (Armin W.) wrote "Technical Exercises"; played and taught piano at Cincinnati College of Music; studied in Berlin, Stuttgart, and Paris. B. June 22, 1852, Marietta, Ohio; add. Cincinnati.

Dorset Garden Theatre was opened in London, Nov. 19, 1671, and was the scene of many musical productions, including the operas of Purcell, until demolished, 1706.

Dot added to a rest or note increases its length by one half; when doubled, by three fourths; when placed over a note, indicates that it is to be performed staccato; when placed under a slur in violin music, indicates SPICCATO; when two or four are placed on either side of two double bars in the spaces of the stave they indicate repeat; Dot System was a variety of TABLATURE for wind instruments; in ancient Measured Music four dots were employed, known as Point of Perfection, Point of Alteration, Point of Division, and Point of Addition.

Dotzauer (Justus Johann Friedrich) composed the opera "Graziosa," 1841; a symphony, overtures, masses, and chamber music; played, taught, and composed for 'cello. B. June 20, 1783, Hildburghausen; d. Dresden, Mar. 6, 1860.

Double. *Fr.* Turn.

Double. Variations in harpsichord music; repetition of words in singing; understudy; used in combination to indicate the octave below.

Double Action. HARP mechanism for producing chromatic tones.

Double Backfall. Turn or ornament.

Double Bar indicates the end of a piece; the end of a movement; the end of a portion to be repeated; a change of key; a change of time; the end of a line of words set to music.

Double Bass is the largest instrument of the viol family, with a compass from E or G′ to a. When there are three strings they are attuned to G′, D, A by the French and Italian and to A′, D, G by the English system. Where there are four strings they are attuned E′, A′, D′, G′. The earliest specimens of the instrument are those of Gasparo da Salo, 1542–1609, and its introduction in the orchestra is accredited to Michael Monteclare about 1696. The music sounds an octave lower than written, and its English name may have originated in the fact that it was usually employed to double the bass of the 'cello. While of the utmost importance in modern orchestra, the double bass is too unwieldy for solo purposes, and the instrument played by Bottesini and other virtuosi was really a smaller one, properly called Basso di Camera.

Double Bassoon doubles the bass of the bassoon as the doublebass does that of the 'cello, with a compass from B″ flat to F. The music sounds an octave lower than written. Numerous attempts have been made to improve the bassoon, which is un-

wieldy in size and difficult to blow and finger. A demi-contra-fagotto in F is intermediate in pitch between the bassoon and double bassoon, and a double bassoon in E flat is made of brass for use in military bands.

Double Beat. A BEAT which is repeated.

Double Bourdon. Organ stop of 32 ft. pitch consisting of stopped wood pipes.

Double Chant used in the Anglican Church equals two single CHANTS in length.

Double Chorus. Chorus for two choirs.

Double Concerto introduces two solo instruments.

Double Counterpoint employs a second melody, which may be used either above or below the original melody or subject.

Double Croche. *Fr.* Semiquaver.

Double Demisemiquaver. Sixty-fourth note.

Double Diapason. 16 ft. pitch organ stop.

Double Dièze. *Fr.* Double sharp.

Double Drum. Two-headed DRUM.

Double Flageolet has two tubes and one mouthpiece.

Double Flat lowers a note already flattened by the signature another half tone. It is contradicted by the natural sign and a flat.

Double Fugue. Fugue with two subjects.

Double Octave. A fifteenth.

Double Pedal Point. Fugue or melody in which the tonic and dominant are long sustained.

Double Quartet. Composition for two quartets of voices or instruments.

Double Reed. Vibrating reed of oboe instruments; 16 ft. pitch reed organ stop.

Double Root. Extreme SIXTH.

Doubles. Changes rung on five bells.

Double Sharp raises a note sharpened in the signature another half-tone. It is contradicted by a natural and a sharp.

Double Sonata introduces two solo instruments, as violin and piano.

Double Stopped Diapason. BOURDON.

Double Stopping. Simultaneous stopping of two notes on instruments of the viol family.

Double Tongueing. Peculiar articulation employed to obtain fast staccato passages by flute and cornet players; reed organ stops having two tongues are called Double Tongued.

Double Travale. Trill executed by drawing a wetted thumb across a tambourine.

Double Trumpet. Reed organ stop an octave below the 8 ft. trumpet.

Doublette. *Fr.* Compound organ stop consisting of two ranks, generally a twelfth and fifteenth.

Doucement. *Fr.* Softly, sweetly.

Doux. *Fr.* Soft, sweet.

Douzieme. *Fr.* Twelfth.

Dowland (John) composed three books of airs and much music for lute; played that instrument with great success at various courts; lutenist to Christian IV of Denmark, 1598, and to the English court, 1612. B. 1563; d. London, 1626. **Robert** composed for and played lute; son of JOHN.

Down Beat. The first beat in each measure.

Down Bow in violin playing elicits the greatest volume of tone.

Doxologia Magna. *L.* The "Gloria in Excelsis Deo."

Doxology. The Gloria Patri repeated at the end of the Psalms, or its metrical version.

Draeseke (Felix August Bernhard) composed the operas "Gudrun," 1884, "Herrat," 1892; three symphonies, overtures, a requiem, advent lied, chamber music, "Fantasiestücke in Walzerform," for piano; taught and played piano; in early life one of Liszt's disciples at Weimar. B. Oct. 7, 1835, Coburg; add. Dresden.

Drag. Ornament in lute music consisting of descending notes.

Draghi (Antonio) composed 87 operas, 116 feste teatrali and serenades, 37 oratorios, cantatas, and hymns, wrote libretto for "Apollo deluso," composed by Emperor Leopold, 1669; intendant at the Vienna court theatre and chapelmaster to Empress Eleonore. B. 1635, Ferrara; d. Jan. 18, 1700, Vienna. **Carlo** be-

came court organist at Vienna. Son of ANTONIO; d. May 2, 1711.

Draghi (Giovanni Baptista) composed music for Dryden's ode "From Harmony" and many popular songs, and for harpsichord; taught music to Queens Mary and Anne of England; organist to Catherine of Braganza, Queen of Charles II; collaborated in D'Urfey's comic opera, "Wonders in the Sun." Possibly a brother of ANTONIO; b. Italy; settled in England about 1667.

Dragonetti (Domenico) composed sonatas, concertos, and capriccios for doublebass; ranked for more than half a century with the greatest virtuosi of that instrument. B. April 7, 1763, Venice; d. April 16, 1846, London.

Dramma Lyrica or Per Musica. *It.* Primitive opera.

Drammaticamente or Drammatico. *It.* In dramatic style.

Dream of Gerontius. Sir Edward Elgar's oratorio to Cardinal Newman's poem was first performed Oct. 3, 1900, at the Birmingham Festival, and since that time in all parts of the world, ranking its composer with the foremost of living British musicians.

Drechsler (Josef) composed 16 masses, six operas, 25 singspiele, chamber music; wrote instruction books in theory and for organ; chapelmaster at St. Stephen's, Vienna. B. Vlachovo Brezi, Bohemia, May 26, 1782; d. Feb. 27, 1852, Vienna.

Drechsler (Karl) led the court band at Dessau; became famous as teacher and player of 'cello. B. Kamenz, Saxony, May 27, 1800; d. Dec. 1, 1873, Dresden.

Dreher. Obsolete German dance resembling the LANDLER.

Drehleier. *Ger.* HURDY GURDY.

Dreichörig. *Ger.* Triple stringed grand piano; trichord.

Dreiklang. *Ger.* Triad.

Dreistimmig. *Ger.* Music in three parts.

Drei Pintos. Unfinished opera by Carl Maria von Weber, 1812, was rearranged by his grandson, and the music completed by Gustav Mahler was performed Jan. 20, 1888, at Leipsic.

Dreyschock (Alexander) played piano with great brilliancy; taught in St. Petersburg Conservatory. B. Zack, Bohemia, Oct. 15, 1818; d. April 1, 1869, Venice.

Dritta. *It.* Right.

Driving Notes. Syncopated notes.

Droite. *Fr.* Right.

Drone. Pipes on the bagpipe which emit a single tone, used as bass to the melody sounded by the chanter; hence any continuous pedal base; the burden of a song.

Drouet (Louis François Philippe) composed for and manufactured flutes; solo flautist to Napoleon I; court chapelmaster at Coburg. B. 1792, Amsterdam; d. Sept. 30, 1873, Berne.

Drum. Of the various percussion instruments which appear to have been common to all peoples and to all times, the most important is the kettledrum, which was probably brought to Europe by returning Crusaders. Kettle shaped shells of brass or copper are closed by a parchment drawn tightly over the mouth by means of screws, and the drummer is able to tune his instrument by tightening or slackening this parchment. In the modern orchestra at least two kettledrums are required, usually tuned to tonic and dominant of the composition to be played, but in Berlioz' Requiem are parts for eight pairs of kettledrums. Where two kettledrums are employed their combined range is from F to f. Beethoven was the first composer to recognize the musical value of the kettledrum, which had been used merely as a noisemaker before his time, and various tunings for the drums are given in all his important scores. The kettledrums are beaten with sticks having whalebone handles and wooden buttons covered by fine sponge. The tone of the bass drum is too indefinite to require tuning. It is important in fixing rhythm. In small orchestras the bass drummer is often compelled to play cymbals as well, in which case he beats the drum with one hand only. The Snare Drum or side drum is a military instrument frequently employed by modern composers. The Tenor Drum is a large side drum without snares, employed

as a substitute for the kettledrum in military bands. TAMBOURINES and TABORS are varieties of drum less commonly used in the orchestra.

Drury Lane Theatre was opened in London, 1696, but the present building dates from Oct. 10, 1812; earlier structures having been razed or burned. Dr. Arne and Sir Henry Bishop wrote largely for this theatre, and later, Balfe and Benedict produced operas there. It was the home of serious opera, 1870–77, under Mapleson, and again in 1882, under Richter; and in 1883 passed to the Carl Rosa Company. Sir Augustus Harris began his career there in 1887, afterwards removing to Covent Garden. Drury Lane was still occasionally used for grand opera, however, and was the scene in 1904 of a series of English productions by the Moody-Manners Company.

Drysdale (F. Learmont) composed the lyric play "The Plague," Edinburgh, 1896; the opera "Red Spider"; cantata, "The Kelpie"; the prize overture, "Tam o' Shanter," 1891; pupil Royal Academy of Music. B. Edinburgh, 1866; d. June 18, 1909.

D String. Third string on violins; second string on violas and 'cellos, and three stringed doublebasses; fourth string on guitars.

Duan. Gaelic verse or stanza.

Dubois (François Clément Théodore) composed "Les Sept Paroles du Christ," 1867 for Ste. Clotilde, Paris, where he was chapelmaster; the operas "La Guzla de l'Emir," "Le Pain bis," "Aben Hamet," the ballet "La Farandole," and "Xavière," dramatic idyl in three acts; became director of the Paris Conservatoire, 1896 to 1905; pupil of that institution, where he gained first prizes for harmony, fugue, organ, and in 1861 under Ambroise Thomas, the prix de Rome; Chevalier of the Legion of Honor, 1883; member of the Académie, 1894. Other important compositions include: "Paradis perdu," "Divertissement," "Pièces d'Orchestre," "Suite d'Orchestre," "Scènes Symphoniques," the overture "Fritiof." Symphonic poem "Notre Dame de la Mer"; "Clovis," for ten., bar., chorus, and orchestra. B. Aug. 24, 1837, Rosney, Marne; add. Paris.

Dubourg (George) wrote "History of the Violin," 1835; played that instrument. B. 1799; grandson of MATTHEW; d. April 17, 1882, Maidenhead.

Dubourg (Matthew) conducted viceregal band at Dublin and composed Birthday Odes for Dublin Castle, 1728–64; became master of the king's band, London, 1752; played violin with great skill. B. 1703, London; d. July 3, 1767, London.

Ducis or **Hertoghs (Benedictus)** composed elegies on the deaths of Josquin and Erasmus, an eight-part Agnus Dei, the motet "Peccantem me quotidie," and other church music; played organ at Antwerp Cathedral. B. about 1480, Flanders; visited England, 1515.

Ductus. *L.* AGOGE.

Due, a. *It.* DIVISI.

Due Corde. *It.* Directs that the same note is to be played on two strings of a viol; directs release of the soft pedal in piano music.

Duet is music for two voices or instruments or for two performers on one instrument.

Duettino. *It.* Little duet.

Duetto. *It.* Duet.

Due Volte. *It.* Twice.

Dufay (Guillermus) composed church music and led the group of composers who constituted the First Flemish School; was canon of Cambrai and Mons and the recognized authority on music in his day; chorister in the papal choir at Rome, 1428. B. Hainault; d. Cambrai, Nov. 27, 1474.

Dugazon (Mme. Rosalie) sang light rôles in opera so admirably as to have given her name to those in which she excelled, which are called "jeunes Dugazon" and "meres Dugazon." B. 1755, Berlin; daughter of the actor Lefevre; d. Sept. 22, 1821, Paris. **Gustave** composed the ballet "Aline"; played piano; won prix de Rome at Paris Conservatoire, 1806. B. 1782; son of ROSALIE; d. Paris, 1826.

Dukas (Paul) composed the opera "ARIANE ET BARBE BLEUE" to Maeterlinck's text, produced in Paris, 1907, at the Opéra Comique, and later at the Vienna Folk Opera, a work said by certain critics in those cities to have unified note with word, even more strikingly than in Debussy's setting of Pelléas et Mélisande." Dukas was also said to have modelled his method on Wagner and Strauss. He composed the lyric drama "L'Arbre de Science"; the symphonic poem "Apprenti Sorcier," a symphony; the overture "Polyeucte," a piano sonata; the overtures "Lear" and "Goetz von Berlichingen," and the cantata "Velléda," with which he won the Prix de Rome; wrote music criticism. B. Oct. 1, 1865, Paris; add. Paris.

Dulçaynas. *Sp.* Instrument of Moorish origin of the oboe family.

Dulcian or Dulcino. *It.* Small bassoon.

Dulciana. Open diapason organ stop of pleasing tone and small scale, probably invented by Snetzler about 1754.

Dulcimer. An instrument probably of oriental origin still played in Hungarian or Gipsy orchestras as the czimbalom or cembalo; consists of a resonance box usually ornamented with sound holes, over which strings are stretched, and having two bridges. There are usually from two to five strings for each note, the range being from c to d''. The strings are set in vibration by being struck with hammers held in either hand. The modern piano is a dulcimer, in which the hammers are operated by a keyboard.

Dulcken (Mme. Louise) taught piano to Queen Victoria and played piano brilliantly from debut at 10 in Hamburg until her death from overwork. B. Mar. 20, 1811, Hamburg; sister of FERDINAND DAVID; d. London, April 12, 1850.

Dulichius (Philip) composed and taught music in Stettin. B. Chemnitz, 1562; d. Mar. 25, 1631.

Dumka. "Lament." Little Russian word by which Dvořák characterizes certain slow passages in his chamber music.

Dump. Obsolete slow dance in 4-4 time.

Dun (Finlay) composed two symphonies, solfeggi, edited Scotch music; played first viola in San Carlo Orchestra, Naples. B. Feb. 24, 1795, Aberdeen; d. Nov. 28, 1853, Edinburgh.

Duncan (William Edmonstoune) composed "Ye Mariners of England," for chorus and orchestra, Glasgow Choral Union, 1890; Mass in F minor, 1892; the opera "Perseus"; settings of Swinburne's "Ode to Music" and Milton's "To a Nightingale." B. 1866, Sale, Cheshire, Eng.; taught at Oldham College.

Duni (Egidio Romoaldo) composed "Le Peintre amoureux," Paris, 1757, one of the earliest examples of opéra comique, and in all 22 operas; the oratorio "Giuseppe riconosciuto"; pupil of the Conservatorio dei Poveri di Gesu Cristo, Naples; in early life competed with Pergolesi at Rome, where his opera "Nerone" was a success. B. Feb. 9, 1709, Matera, Naples; d. June 11, 1775, Paris.

Dunkley (Ferdinand Louis) composed "The Wreck of the Hesperus" for soli, chorus, and orchestra, Crystal Palace, London, April 7, 1894; taught music in St. Agnes School, Albany, New York, 1893, and played organ First Pres. Church, that city, 1897; pupil of the Royal College of Music, London. B. July 16, 1869, London; add. Albany, N. Y.

Dunstable (John) composed a three-part song, "O Bella Rosa"; a four-part setting of "Veni Sancte Spiritus"; wrote on "Mensurabilis Musica"; was the most famous of early English contrapuntists. B. about 1400, Dunstable, Bedfordshire; d. Dec. 24, 1453, Walbrook.

Duo. *It.* Duet.

Duodecimo. *It.* A twelfth.

Duodecimole. *It.* Group of twelve notes.

Duodramma. *It.* Drama for two performers; melodrama in which the words are spoken to musical accompaniment.

Duolo. *It.* With grief, sadness.

Duparc (Henri) composed the symphonic poem "Lenore," three songs

with orchestra, "Phydilé," "Invitation au Voyage," "Extase"; pupil of César Franck. B. 1848, Paris; retired because of ill health, 1889.

Duple Time has two, four, or eight beats to the measure.

Dupont (Auguste) composed "concertstück," Op. 42; piano concerto in F minor, "Contes du Foyer," Op. 12, and the song cycle "Poème d' amour"; played piano and taught Brussels Conservatory. B. Feb. 9, 1827, Ensival, near Liège; d. Dec. 17, 1890. **Joseph** conducted opera at Warsaw, Moscow, Brussels, Paris, and London. B. Jan. 3, 1838, Ensival; brother of AUGUSTE; d. Dec. 22, 1899, Brussels.

Duport (Jean) played first 'cello in the band of Frederick the Great of Prussia; directed court concerts under his successor; pupil of Berthaut. B. Nov. 27, 1741, Paris; d. Dec. 31, 1818, Berlin. **Jean Louis** originated modern 'cello technique; wrote an "Essai sur le doigter du violoncelle et la conduite de l'archet, avec une suite d'exercises"; played in London, and with his brother JEAN in Berlin; joined the private band of Empress Marie Louise and became teacher at the Paris Conservatoire. B. Oct. 4, 1749, Paris; d. Sept. 7, 1819, Paris.

Duprez (Gilbert) created the leading ten. rôles in "Benvenuto Cellini," "Otello," and "Favorita" at the Grand Opéra, Paris; composed the oratorio "The Last Judgment," a Requiem, masses, chamber music, eight operas including "Joanita," 1848, and "Jeanne d'Arc," 1857; wrote "L'Art du Chant," 1845, and "La Melodé"; Souvenirs d'un chanteur," and "Recreations de mon grand age." B. Dec. 6, 1806, Paris; d. Sept. 23, 1896, Passy.

Dupuis (Dr. Thomas Sanders) composed cathedral music; played organ Eng. Chapel Royal. B. Nov. 5, 1730, London; d. July 17, 1796.

Dur. *Ger.* Major, as applied to keys.

Durand, A., et Fils, publish music in Paris as successors to Durand et Schonewerk, and therefore as successors to Flaxland; founded, 1847. Nearly all the works of the modern French composers have been issued by this house, as well as the French versions of Wagner. A complete edition of Rameau is in preparation.

Durand or **Duranowsky (Auguste Frederic)** played violin with great brilliancy, and is said to have been Paganini's early inspiration; led band in Strasburg. B. 1770, Warsaw; son and pupil of violinist in royal band; d. Strasburg.

Durante (Francesco) composed the song "Danza, fanciulli," oratorios, and church music; directed Neapolitan conservatory. B. Mar. 15, 1684, Frattamaggiore, near Naples; d. Aug. 13, 1755, Naples.

Durastanti (Margherita) sang leading sop. rôles in London opera under Handel. B. about 1695; retired, 1734.

Durate, Duramente, Duro. *It.* With hardness; roughly.

Durchcomponirt. *Ger.* "Thorough composed." Term applied to songs with different music for each stanza.

Durchführung. *Ger.* Development of the theme or subject in sonatas and symphonies.

D'Urfey (Thomas) wrote many plays and songs, most of which are disfigured by the indecencies of his time, though some, including his three-part version of "Don Quixote," were set by Henry Purcell. B. 1653, Exeter; d. Feb. 26, 1723, London.

Duschek or **Dussek (Franz)** composed symphonies and chamber music, and ranked with the best of piano players and teachers. B. Chotiebor, Bohemia, Dec. 8, 1736; d. Prague, Feb. 12, 1799. **Josepha** sang, composed, and played piano; pupil of her husband, FRANZ, born Hambacher; she was highly esteemed by Mozart, and by Beethoven, who composed the scena "Ah Perfido" for her. B. Prague, 1756.

Dussek (Johann Ladislaw) played piano with remarkable skill, especially noted for the singing quality which he evoked; composed "The Captive of Spilburg," in collaboration with Michael Kelly, Drury Lane, 1798; the piano sonata in F minor, No. 31, Op. 77, known as "L'invocation"; the piano sonata in F sharp minor, Op. 61, known as the "Elegie harmonique sur la morte du Prince Louis Ferdinand

de Prusse," whose friend, teacher, and companion Dussek had been; in all nearly 100 works for piano, including 12 concertos, 53 sonatas, and many sonatas for piano with violin or flute, church and chamber music. Son of Johann Joseph Dussek, organist at Czaslau, Bohemia, and brother of Franz Benedict and Veronika Rosalia, young Dussek began the study of piano at five, and was soon able to assist his father at the organ. Developing a fine treble, he entered the choir of the Minorite Church in Iglau, studying music with Father Ladislaw Spinar and the humanities in the College of the Society of Jesus. Later he became organist at the Jesuit church in Kuttenberg, removed to Prague, where he took a degree in philosophy, and being disappointed in his desire to join the Cistercians, fell in with Count Männer, with whom he journeyed to Mechlin, where he played organ at St. Rombaut's Church. His next engagement was as organist at Berg-op-Zoom, but in 1782 he obtained an appointment at Amsterdam, where his growing reputation led to his engagement for a year at the Hague as music master to the Stadtholder's children. At 22 he went to Hamburg for a course of lessons under C. P. E. Bach; then toured Germany as a performer on Hessel's "Harmonica," and spent a year with Prince Radziwill on his Lithuanian estates. In 1786 he played before Marie Antoinette in Paris, but declining an appointment at the French court, visited his brother Franz Benedict in Italy, and after another sojourn in Paris, went to London in 1790, where he speedily became the fashionable pianist and teacher of the period; married Sophia Corri, daughter of Domenico, and engaged with his father-in-law in the pubishing business. In 1800 he was obliged to leave England to escape his creditors, and after a sojourn at Hamburg formed the connection with Prince Louis Ferdinand of Prussia, which lasted three years, and until the Prince was killed in the battle of Saalfeld. After a brief service with Prince Isenberg, Dussek entered that of Talleyrand, Prince of Benevento, by whom he was treated with marked consideration. In 1812 Dussek went to St. Germain-en-Laye, seeking relief from an attack of gout, but died suddenly, after being confined to his bed but two days. B. Feb. 9, 1761, Czaslau; d. Mar. 20, 1812. **Sophia,** daughter of Domenico Corri, m. JOHANN LADISLAW, 1792, and under his tuition speedily acquired reputation as a pianist and harpist, having already appeared in concerts as a singer. After the death of Dussek she m. John Alvis Moralt. B. Edinburgh, 1775. **Olivia** composed songs and played harp and piano; m. Buckley, London organist. B. London, 1797; daughter of SOPHIA; d. 1847.

Dutch Concert. Convivial entertainment, at which every man sings his own song at the same time.

Duvernay (Pauline) became the most famous ballet dancer of her generation in both Paris and London, especially noted for her performance of the Cachuca; m. Stephens Lyne Stephens, M. P., of Norfolk, Eng., Oct. 14, 1845, devoting the remainder of her life to practical charity. B. 1813, Paris; christened Yolande Marie Louise; d. Sept. 2, 1894, Lynford Hall, Norfolk, Eng.

Duvernoy (Victor Alphonse) composed "La Tempete" for soli, chorus, and orchestra, Paris municipal prize, 1880; the operas "Sardanapale" and "Hellé"; the lyric scene "Cleopatra," the two-act ballet "Bacchus," Paris Opera, 1902; the overture "Hernani" and chamber music; taught piano at the Paris Conservatoire, where he had been a pupil. B. Aug. 31, 1842, Paris; d. Mar. 7, 1907.

Dux. *L.* Theme, subject, or proposition of a fugue, the answer being called Comes.

Dvořák (Antonin) composed "The Spectre's Bride," cantata for soli, chorus, and orchestra, Op. 69; Stabat Mater for soli, chorus, and orchestra, Op. 58; symphony in E minor, Op. 96, "From the New World"; "St. Ludmila," oratorio, Op. 71; Requiem, Op. 89, Birmingham Festival, 1891; cantata "America's Flag," Op. 102,

sung in New York, 1895; the operas "König und Köhler," Prague, 1874; "Die Dickschädel," Prague, 1882; "Wanda," Prague, 1876; "Der Bauer ein Schelm," Prague, 1877; "Dimitrije," Prague, 1882; "Jacobin," 1889; "Der Teufel und die Wilde Käthe," 1899; "Rusalka," Prague, 1901; "Armida," Prague, 1904; chamber music, songs, and orchestral pieces. Son of the innkeeper and butcher at Mühlhausen, Bohemia, and destined by his father for the butcher's trade, young Dvořák learned violin from the village schoolmaster, and later organ, piano, and theory from A. Liehmann at Zlonitz and from Hancke at Kamnitz. His father's objections to music as a means of obtaining a livelihood were finally overcome, and in 1857 Dvořák went to Prague, where he studied three years in the organ school under Pitzsch, and supported himself by playing viola in the cafés. In 1862 the National Theatre was organized, and Dvořák became a member of the orchestra, directed by Smetana, who, with Karel Bendl, gave him valuable assistance in his studies. In 1873 he became organist of St. Adalbert's Church, retired from the orchestra, married, and organized a class in music. His first work to attract general attention was performed in that year, the patriotic cantata "Die Erben des weissen Berges," to words by Halek ("The Heirs of the White Mountain"); and the following year a symphony in E flat, the scherzo from a symphony in D minor and two notturnos for orchestra were performed. "Der König und Köhler," although it had to be entirely rewritten before production, won him a pension of $250 per annum from the government, and this pension was afterwards increased. The friendship of Brahms, one of the examiners, resulted from this award. "Klänge aus Mähren," a collection of duets, and the "Slavische Tänze," published by Simrock, became popular throughout Europe. Thereafter Dvořák was an international character. He conducted performances of his own works in London, where he was favourably received, and from 1892 to 1895 directed the National Conservatory in New York, leaving suddenly for Prague, where he became head of the conservatory six years later. Dvořák while in America advised the upbuilding of a national school based on plantation music, and attempted to embody the elements suggested in his "From the New World" symphony, the only effect of which seems to have been that the country was subsequently flooded with debased melody in syncopation, or "ragtime." In his chamber music Dvořák introduced the "Dumka," a kind of lament, and the "Furiant," which is a modified scherzo. Both in chamber music and in song Dvořák created a wealth of melody. B. Sept. 8, 1841; d. Prague, May 1, 1904.

Dwight (John Sullivan) founded and edited Dwight's Journal of Music, Boston, 1852–81; helped found Harvard Musical Association; in early life Unitarian clergyman, but retired and taught music and classics in the Brook Farm community. B. 1813, Boston, Mass.; grad. Harvard 1832; d. Sept. 5, 1893, Boston.

Dygon (John) composed "Ad lapidis positionem," three-part motet contained in Hawkins' "History of Music"; English monk, 16th century.

Dykes (Rev. Dr. John Bacchus) composed the hymns "Nearer, my God, to Thee," "Jesus, lover of my soul," "The day is past and over"; aided in compiling "Hymns, Ancient and Modern"; precentor Durham Cathedral. B. Mar. 10, 1823, Hull, Eng.; d. Jan. 22, 1876, St. Leonards. **J. St. Oswald** composed, taught piano, Royal College of Music, London; pupil of Clara Schumann. B. Oct. 27, 1863; son of JOHN BACCHUS; add. London.

Dyne (John) composed the glee "Fill the bowl," which won a Catch Club prize, 1768; sang alto, Eng. Chapel Royal; lay vicar, Westminster Abbey. Committed suicide Oct. 30, 1788.

Dystonic. Discordant; with false intonation.

E is the third note in the natural scale of C; is the name of the major scale having four sharps and of the

minor scale relative to G major; is the keynote of the Phrygian Mode; is the name of the first string or chanterelle on the violin and the fourth string of the doublebass.

Eager (John) composed a piano sonata and songs; played organ; taught at Yarmouth and Edinburgh. B. Aug. 15, 1782; son of an organ builder, Norwich; d. June 1, 1853, Edinburgh.

Eames (Emma) sang sop. in opera, debut as Juliette, Mar. 13, 1889, Grand Opera, Paris; later at Metropolitan Opera, New York, and Covent Garden, London; pupil of Marchesi, Paris; m. Julian Story, the painter, 1891, divorced him, 1907. B. Aug. 13, 1867, Shanghai, of American parents; add. New York.

Ear. Projecting plates of metal attached to organ pipes; to "play by ear" is to play from memory; to possess a "good ear" is to have a correct sense of pitch.

Eastcott (Rev. Richard) composed piano sonatas and songs; wrote on history of music. B. 1740, Exeter, Eng.; d. 1828.

Ebdon (Thomas) composed two volumes of cathedral music, six glees, two harpsichord sonatas; played organ 48 years at Durham Cathedral. B. 1738, Durham; d. Sept. 23, 1811.

Ebeling (Johann Georg) composed "Warum sollt ich mich denn grämen"; wrote on music; directed at the Nicolaikirche, Berlin. B. July, 1637, Lüneberg; d. Stettin, 1676.

Eberl (Anton) composed a sonata in C minor and other piano music which was published as Mozart's; a symphony in E flat which was played at a concert with Beethoven's Eroica, and preferred to it by the critics of the time; played piano admirably, conducted at the court of St. Petersburg, 1796–1801; produced the operas "La Marchande de Modes," "Pyramus and Thisbe," "Die Koenigin der schwarzen Inseln," and much chamber music, all of which has been forgotten. B. Vienna, June 13, 1766; d. Vienna, Mar. 11, 1807.

Eberlin (Johann Ernst) composed "IX Toccate e fughe per l'organo," mass for two choirs and double orchestra, 13 oratorios, and much valuable church music which has been lost; court organist to the Prince Bishop of Salzburg and chief organist in the Cathedral. B. Mar. 7, 1702, Jettingen, Bavaria; d. June 21, 1762, Salzburg.

Ebers (Carl Friedrich) composed the drinking song "Wir sind die Könige der Welt," four operas, cantatas, symphonies, overtures, and chamber music. B. Mar. 25, 1770, Cassel; d. Sept. 9, 1836, Berlin.

Ebers (John) managed opera at the King's Theatre, London, 1821–28, completely ruined himself, and returned to his former business as bookseller; wrote "Seven Years at the King's Theatre." B. 1785, London; d. about 1830.

Eberwein (Traugott Maximilian) composed "Claudine von Villa Bella," "Der Jahrmarkt von Plunderweile," in all 11 operas; three cantatas, Mass in A flat; one of the founders of German music festivals; chapelmaster to Prince von Schwarzburg-Rudolstadt. B. Oct. 27, 1775, Weimar; d. Dec. 2, 1831, Rudolstadt.

Ebollizione. *It.* Ebullition; overflow of emotions.

Ecart. *Fr.* Long stretch on piano.

Ecbole. *Gr.* Sharpening a note.

Eccard (Johann) composed "Er rühmt die heilige Schrift" and many other chorales; wrote "Geistliche Lieder," 1597; musician to the Fuggers of Augsburg, and chapelmaster to the Elector of Brandenburg at Königsberg. B. 1553, Mühlhausen, Thuringia; d. 1611, Berlin.

Eccles (Solomon) taught the virginals and viols in London, but destroyed his instruments on being converted to Quakerism, and wrote a curious dialogue against music called "A Musick-Lector," etc., London, 1667; helped George Fox organize Quakerism in the West Indies, and may have relapsed into fiddling on his return to England. B. London, 1618, descended from three generations of musicians; d. Feb. 11, 1683. **John** composed music to Congreve's "Way of the World" and in all for 46 plays, 100 songs, many birthday and New Year's Odes while serving as master

of the King's Band of Music. B. London; son of SOLOMON; d. Jan. 12, 1735, Kingston on Thames. **Henry** composed 12 violin solos in Corelli's style; played violin in the bands of the kings of England and France. B. London; second son of SOLOMON; d. about 1742, Paris. **Thomas** played violin in London. Youngest son of SOLOMON.

Ecclesiastical Modes. PLAIN SONG and MODES.

Echeion. *Gr.* Hollow vessel used as drum or gong; metal vases which served as resonance boxes in ancient theatres.

Echelle. *Fr.* Scale.

Echo. Reverberation or its imitation; in organ music was produced from a repetition of certain stops in the treble which were enclosed in a wooden box and placed in a remote part of the organ case; in modern instruments the echo is often far removed from the main organ, but controlled by electrical action. The harpsichord possessed a stop for obtaining a soft and distant effect.

Echos du Temps Passé is a three-vol. collection of French airs dating from the 12th to the 18th century.

Eck (Johann Friedrich) composed four concertos for violin, a concertante for two violins; played violin with distinction until 1801, when he married a woman of wealth and retired to Paris. B. Mannheim, 1766; d. Bamberg, about 1810. **Franz** played violin in Brunswick and Russia; taught Spohr; became insane. B. 1774, Mannheim; pupil and brother of JOHANN FRIEDRICH; d. 1804, Strasburg.

Eckert (Carl Antonin Florian) composed the successful opera "Das Fischermädchen" at 10, the oratorio "Ruth" at 13, an Echo Song still popular with high sopranos; conducted admirably, accompanying Sontag on her tour of the United States, afterwards at the court opera, Vienna, at Stuttgart and Berlin; pupil of Mendelssohn. B. Dec. 7, 1820, Potsdam; d. Berlin, Oct. 14, 1879.

Eclisses. *Fr.* Sides of a lute, violin, or guitar.

Eclysis. ECBOLE.

Ecole. *Fr.* School.

Ecossaise. *Fr.* "In Scotch style." Originally a bagpipe dance in 3–2 or 2–4 time; the dance has generally been written by modern composers in lively 2–4 time.

Eddy (Clarence) became at an early age the best known of American concert organists and teachers; pupil of Dudley Buck in Hartford, Conn.; of A. Haupt and A. Loeschhorn in Berlin; settled in Chicago, 1874, as organist First Cong. Church; directed the Hershey School of Musical Art in Chicago; m. Mrs. Sara B. Hershey, its founder; became organist First Pres. Church, 1879; made several successful concert tours of the United States and Europe; composed organ music in classic form. B. June 23, 1851, Greenfield, Mass.; add. New York.

E Dur. *Ger.* The key of E major.

Edwards (Henry John) composed "The Ascension," oratorio, Exeter, 1888; "Praise to the Holiest," Hereford Festival, 1891; church music, part songs; played organ Barnstaple in succession to his father and conducted Exeter Oratorio Society. B. Feb. 24, 1854, Barnstaple, Devonshire; add. Barnstaple.

Edwards (H. Sutherland) wrote "History of the Opera," 1862; "Life of Rossini," 1869; music critic "St. James Gazette," London. B. Sept. 5, 1829, Hendon, Middlesex; add. London.

Edwards (Julian) composed the opera "Elfinella," symphonies, overtures, and the comic operas "Princess Chic," "Dolly Varden," "When Johnny Comes Marching Home." B. 1855, Manchester, Eng.; became conductor Royal English Opera Company; since 1889 has resided in New York.

Edwards (Richard) composed and wrote the part-song "In going to my naked bed"; became master of the children, Eng. Chapel Royal; wrote plays and verses. B. about 1523, Somersetshire; d. Oct. 31, 1566, London.

Eeden, van den (Jean Baptiste) composed the opera "Numance," Antwerp, 1897; the oratorios "Brutus," "Jacqueline de Baviere," "Jacob van Artevelde"; the cantatas "Het Woud"

and "De Wind"; directed Mons conservatory. B. Dec. 26, 1842, Ghent; add. Mons.

Effekt. *Ger.* Effect.

Effet. *Fr.* Effect.

Effetto. *It.* Effect.

Egmont. Beethoven's music to Goethe's tragedy consists of an overture, two sop. songs, four entr'acts, "Clara's Death," a melodrama, and a finale, in all 10 numbers. The first performance took place May 24, 1810.

Eguaglianza. *It.* Equality, evenness.

Egualemente. *It.* Equally, evenly.

Ehlert (Ludwig) composed a "Spring" symphony, "Requiem for a Child," sonata Romantique, songs; wrote criticism and sketches of the great composers called "Briefe über Musik," Berlin, 1859, trans. by Ritter and published in Boston, 1870. B. Jan. 13, 1825, Königsberg; d. Jan. 4, 1884, Wiesbaden.

Ehrlich (Alfred Heinrich) composed "Concertstück in Ungarischer Weise," "Lebensbilder"; court pianist to George V of Hanover; wrote criticism and novels. B. Oct. 5, 1822, Vienna; d. Dec. 29, 1899.

Eibenschütz (Ilona) played piano, especially noted for interpretation of Brahms; pupil of Clara Schumann. B. Budapest, May 8, 1873; m. Carl Darenburg, 1902; add. London.

Eichberg (Julius) composed the operettas "The Doctor of Alcantara," "The Rose of Tyrol," "The Two Cadis," and "A Night in Rome"; founded the Boston Conservatory; played and taught violin; pupil of the Brussels Conservatory, where, under Fétis, he won first prizes in composition and violin playing. B. June 13, 1824, Düsseldorf; went to New York, 1857; d. Jan. 18, 1893, Boston.

Eight Foot Pitch is that sounded by an open organ pipe 8 ft. in length, which would be C. Organ pipes producing such tones with stopped pipes are said to have 8 ft. tone.

Eighth. Octave.

Eileen Aroon. The popular song known in a Scotch version as "Robin Adair" was composed to Irish words about 1385 by Carrol O'Daly.

Einfach. *Ger.* Simple.

Ein Feste Burg. Martin Luther's setting of Psalm xlvi to his own translation, was probably made in Coburg, about 1530. It recurs in the works of J. S. Bach, Mendelssohn, Wagner, Raff, and Meyerbeer.

Eingang. *Ger.* Introduction.

Eingestrichen. *Ger.* Having one stroke, as c'.

Einheit. *Ger.* Unity.

Einleitungssatz. *Ger.* Opening phrase, introduction, or overture.

Einschlafen. *Ger.* To diminish speed and volume.

Einschlagend. *Ger.* "Striking inwards." Percussion reed.

Einschnitt. *Ger.* Incomplete motive or sentence, in music.

Eis. *Ger.* E sharp.

Eisteddfod. "Sittings of learned men," were held originally in Wales for the election of Chief Bard, "Bardd Cadeiriawg" and the "Pencerdd" or chief minstrels, who were alone authorized to teach. King Cadwaladr is said to have presided at one in the seventh century. They are held now not only in Wales, but wherever Welshmen are assembled in sufficient numbers, for the encouragement of Welsh music and literature.

Eitner (Robert) founded the "Gesellschaft für Musikforschung," 1868; edited many publications, including the "Quellen-Lexicon." B. Breslau, Oct. 22, 1832; d. Jan. 22, 1905.

Eklysis. *Gr.* ECBOLE.

Ela. The highest tone in the Hexachordal system or e''.

Electric Organ. One in which part of the mechanism is operated by electricity.

Elegantemente. *It.* Elegantly.

Eleganza, con. *It.* With elegance.

Elegy. Terms applied to musical compositions having the characteristics of elegiac verse, even though without words.

Elevatio. *L.* ARSIS; motet to be sung at elevation of the Host; raising a mode beyond its AMBITUS.

Elevazione. *It.* Composition founded on a special theme.

Élève. *Fr.* Pupil.

Eleventh. Chord built up from

dominant root by series of superimposed thirds.

Elford (Richard) sang in London theatres and Eng. Chapel Royal; vicar choral of St. Paul's and lay vicar Westminster Abbey. D. Oct. 29, 1714.

Elgar (Sir Edward) composed a setting for Cardinal Newman's poem "The Dream of Gerontius," Birmingham Festival of 1900, which ranked him with the foremost of British musicians, and since then the military marches "Pomp" and "Circumstance," the concert overture "Cockaigne" (In London Town); incidental music and funeral march for the Gaelic play "Grania and Diarmid"; "Dream Children," two pieces for small orchestra; Coronation Ode, 1902; five-part songs from Greek Anthology; "The Apostles," oratorio; "In the South," overture. Son of the organist in the Roman Catholic church at Worcester, Eng., Elgar received his earliest and almost his only lessons from his father, who was a good violinist as well as organist. Both father and son played in the orchestra at the Three Choirs Festivals, and in time young Elgar was able to assist his father at the organ. He received a few violin lessons from Pollitzer during a short visit to London, 1877, and two years later became bandmaster at the County Lunatic Asylum, Worcester, composing and arranging music for his men, who were likewise attendants in the institution. An Intermezzo was produced in 1883 at Birmingham, which seems to have been Elgar's debut as a composer. In 1882 he had become conductor of the Worcester Amateur Instrumental Society, and wrote the programmes for its concerts. In 1885 he succeeded his father as organist at the Roman Catholic church, where he remained for the next four years, marrying in 1889 and settling in London. Discouraged alike by publishers and managers, Elgar retired to Malvern and taught and conducted. His Froissart overture, played at the Worcester Festival of 1890, had somewhat extended his reputation, and in rapid succession the "Scenes from the Saga of King Olaf," "The Black Knight," "Scenes from the Bavarian Highlands," and his "Lux Christi" oratorio, were made known; and in 1899 his cycle of "Sea Pictures" increased his popularity. The cantata "Banner of St. George," a Te Deum and Benedictus in F, and the cantata "Caractacus" bring the list down to the notable "Dream of St. Gerontius," which has now been heard in Germany and in America, as well as in England, where it won him the honour of knighthood. B. June 2, 1857, Broadheath, near Worcester; add. Hereford.

Eli. Sir Michael da Costa's oratorio to book by Bartholomew was first performed Aug. 29, 1855.

Elijah. Felix Mendelssohn's second oratorio to book by Bartholomew consisting largely of Biblical selections, was first performed Aug. 26, 1846, in London, and later revised and again performed by the Sacred Harmony Society, Exeter Hall, April 16, 1847. It appears to have been begun by the composer in 1845.

Elisa. M. Luigi C. Z. S. Cherubini's two-act opera to book by Saint-Cyr was first performed Dec. 13, 1794, at the Théâtre Feydeau, Paris.

Elisir d'Amore. Gaetano Donizetti's two-act opera buffa to book by Romani was first performed in Milan, 1832, has been popular in all countries, and is known in an English version as "The Love Spell." The scene is laid in an Italian village to which the celebrated quack Dr. Dulcamara comes to sell his medicines. Adina, the village belle, is loved by Nemorino, who buys of the quack a bottle of the Elixir of Love, which is nothing more than a rather heady wine. Hoping for a speedy understanding with Adina, Nemorino drinks the whole bottle, becomes drunk, and greets Adina with such assurance that she immediately resolves to marry the Recruiting Sergeant, who has been courting her for a long time. Receiving an order transferring him to another part of the country, the Sergeant implores her to set the marriage for that day, to which Adina agrees. In the midst of the festivities Nemorino has sobered up, and he implores Dulcamara to give

him a more potent charm, which the quack refuses to do, as Nemorino has no more money. At this juncture the Sergeant appears, Adina having refused to sign the marriage contract until evening, and finding Nemorino in need of money, offers him a bonus of 20 crowns if he will enlist in the army. Thus Nemorino obtains a second bottle from Dulcamara. Meantime the news has spread through the village that Nemorino's uncle has died, leaving him some property, and the village maidens show an increased interest in the heir which he attributes to the magic effect of the Elixir, and he resolves to make Adina jealous. She too seeks the aid of the quack, and learns from him of Nemorino's devotion, whereupon she jilts the Sergeant and marries her devoted lover. In the first act is the admirable buffo song "Udite, udite, o rustici," Dulcamara; the duet "Obbligato, ah! si obbligato," Dulcamara and Nemorino; and in the second act a lively tenor romance for Nemorino, "Una furtiva lagrima," and the duet "Quanto amore! ed io spietata," Dulcamara and Adina.

Ella (John) founded the London morning concerts known as the "Musical Union," which lasted from 1845 to 1880, and the "Musical Winter Evenings," 1850–59, for both of which series he wrote analytical programmes; lectured on music, London Institution from 1855; wrote criticism, London "Morning Post." B. Dec. 19, 1802; son of Richard Ella of Thirsk; d. Oct. 2, 1888, London.

Ellerton (John Lodge) composed the successful English opera "Domenic," Drury Lane, London, 1838, and other operas to German, Italian, and English books, the oratorio "Paradise Lost," six masses, six anthems, six symphonies, four concert overtures, 17 motets, 13 sonatas, 61 glees; befriended Wagner on his visit to London, 1855. B. Jan. 11, 1807, Cheshire, Eng.; d. Jan. 3, 1873, London.

Ellicott (Rosalind Frances) composed the song "To the Immortals," Gloucester Festival, 1883; dramatic overture, Gloucester Festival, 1886; "Elysium," cantata for the Gloucester Festival, 1889; "The Birth of Song," 1892; "Radiant Sister of the Dawn," Cheltenham Festival, 1895; "Henry of Navarre," cantata for male voices, Oxford, 1894, and chamber music; pupil of Thomas Wingham, Royal Academy of Music, London. B. Nov. 14, 1857; daughter of the Rt. Rev. C. J. Ellicott; add. London.

Ellis-Sharpe (Alexander John) translated Helmholtz's work "On the Sensations of Tone," London, 1875; wrote on pitch, "Pronunciation for Singers," 1877; "Speech in Song," 1878. B. June 14, 1814, Hoxton, Eng.; d. Oct. 28, 1890, London.

Elmblad (Johannis) sang bass in Wagnerian opera; Wagner's original choice for Donner in "Das Rheingold"; sang Fafner at Bayreuth and principal opera houses, Europe and America. B. Aug. 22, 1853, Stockholm.

Elsenheimer (Nicholas J.) composed "Valerian," "Belshazzar," cantatas with orchestra; taught Cincinnati College of Music, 1891; LL.D., Heidelberg. B. 1866, Wiesbaden; add. New York.

Elsner (Joseph Xaver) aided in founding the Warsaw Conservatoire, of which he was first director and professor of composition, 1821; taught Chopin; composed 21 operas in Polish, symphonies, chamber music, church music, cantatas, and a Stabat Mater, 1844; chapelmaster at Lemberg. B. June 29, 1769, Grottkau, Silesia; d. April 18, 1854, Warsaw.

Elson (Louis Charles) composed songs and instrumental pieces, translated and arranged more than 2,000 songs and operas; wrote "The National Music of America," 1900; and many other books; taught theory and history, New England Conservatory of Music; wrote criticism, Boston "Herald," "Courier," and "Advertiser"; edited "Vox Humana." B. April 17, 1848, Boston; add. Boston.

Ellsler (Fanny) danced as Zoloé in Auber's "Bayadere" in Berlin, 1832, and thereafter, until her retirement, 1851, was one of the most noted ballerinas in Europe; youngest daughter of Haydn's servant and copy-

ist, Johann Elssler; debut at six in children's ballet at the Theatre an der Wien, Vienna. B. June 23, 1810, Gumpendorf, near Vienna; d. Nov. 27, 1884, Vienna. **Therese** designed ballets and danced with her sister FANNY; became morganatic wife of Prince Adalbert of Prussia, 1848; ennobled by the King of Prussia as Countess von Barnim. B. 1808; d. Nov. 19, 1878, Meran.

Elvey (Dr. Sir George Job) composed "The Lord is King," anthem with orchestra, Gloucester Festival, 1853; "Sing, O heavens," Worcester Festival, 1857; Festival March for wedding of Princess Louise of Great Britain, 1871, in which year he was knighted; organist St. George's Chapel, Windsor. B. Mar. 27, 1816, Canterbury; d. Dec. 9, 1893, Windlesham, Surrey. **Dr. Stephen** composed an Evening Service and other church music; played organ at New College, Oxford. B. June 27, 1805, Canterbury; brother of GEORGE JOB; d. Oct. 6, 1860, Oxford.

Elwart (Antoine Aimable Elie) composed the oratorios "Noé," Paris, 1845; "La Naissance d'Ève," Paris, 1846; the opera "Les Catalans," Rouen; symphonies, overtures, church and chamber music; taught harmony, Paris Conservatoire, where he had been a pupil, and in 1834 had captured the Prix de Rome. B. Nov. 18, 1808, Paris; d. Oct. 14, 1877, Paris.

Embouchure. *Fr.* The mouthpiece of a wind instrument; hence the method of blowing such instruments.

Emerald Isle. Sir Arthur Sullivan's two-act comic opera, completed after his death by Edward German, book by Captain Basil Hood, was first performed April 27, 1901, at the Savoy Theatre, London.

Emmeleia. *Gr.* Accord of musical tones; music of a tragic dance.

E Moll. *Ger.* Key of E minor. Relative minor key to G major.

Empâter les Sons. *Fr.* To sing legato.

Emperor Concerto. Ludwig van Beethoven's piano concerto in E flat, Op. 73, is so named, though without the composer's advice or consent.

Emperor's Hymn. Joseph Haydn's setting of a hymn written by Lorenz Leopold Hauschka, 1796, embodies the patriotic feeling aroused in Austria by the excesses of the French Revolution, and was sung Feb. 12, 1797, at the Emperor's birthday.

Empfindung. *Ger.* Feeling, emotion, passion.

Emphasis. Accent, ARSIS.

Emporté. *Fr.* Hurried; passionate.

Empressé. *Fr.* Eager, hurried.

Enarmonico. *It.* Enharmonic.

En Badinant. *Fr.* Scherzando.

Encore. *Fr.* "Again." The word used by English-speaking audiences in demanding that a work be repeated, although in French, as in German, the word employed is "BIS."

Ende. *Ger.* End.

End Man. In negro minstrelsy the performer at either end of the semicircle.

Energia, con. *It.* With energy.

Energicamente or **Energico.** *It.* With energy, forcibly.

Enfant de Choeur. *Fr.* Chorister.

Enfant Prodigue. Daniel F. E. Auber's five-act opera to book by Scribe was first performed Dec. 6, 1850, at the Académie, Paris. A three-act pantomime of this title was popular in London and Paris, 1890–91; composed by André Wormser to scheme by Carré, fils.

Enfasi, con. *It.* With emphasis.

Enfatico. *It.* With emphasis.

Enfler. *Fr.* To swell.

Enge. *Ger.* Narrow, as of organ pipes; close, as the stretto of a fugue; **Harmonie,** close harmony.

Engel (Carl) wrote "Descriptive Catalogue of the Musical Instruments in the South Kensington Museum," 1874; "Music of the Gipsies," 1880; an elaborate MS. description of the musical instruments of the whole world; composed a piano sonata and played and taught that instrument. B. July 6, 1818, Thiedenwiese, Hanover; d. Nov. 17, 1882, London.

Engelstimme. *Ger.* VOX ANGELICA.

Engführung. *Ger.* STRETTO.

England (George) built organs in England, 1740–88; m. daughter of

Richard Bridge; was succeeded by his son George Pike.

English Horn. COR ANGLAIS.

English Opera in the sense of serious opera has found little public encouragement, although the Carl Rosa and Manners-Moody companies in England and Henry W. Savage in America have done much to make the grand operas of other countries familiar in the vernacular. English-speaking people have always shown a preference for opera in some unfamiliar language, a fact which seems incapable of explanation, but which has always been discouraging to interpretative and creative musicians alike.

Engraving Music is the first process in the publication of most of the music in modern times. Stave lines are first cut on a pewter plate, and the notes are added by means of steel punches. Proofs are then pulled in a copper plate press, revisions made, and when the plate has been corrected, a copy is taken in transfer ink, which is then applied to a lithographic stone. Copper, zinc, and pewter plates and movable type were employed in the reproduction of music prior to the invention of lithography.

Enharmonic. One of the three genera in GREEK MUSIC, the others being Diatonic and Chromatic; enharmonic scales are those containing intervals less than a semitone; an enharmonic instrument is one capable of producing G sharp and A flat as distinct tones, which though mathematically different, are reconciled in Equal TEMPERAMENT on keyboard instruments, both being produced on the piano by the same black key; enharmonic modulation is a misleading term which signifies a change as to notation but not as to tone, which is only possible on instruments tuned in Equal Temperament, where C sharp and D flat, etc., are identical.

Enna (August) composed the three-act opera "Heksen" (The Witch), produced with success Jan. 24, 1892, at the Copenhagen Royal Opera; "Aucassin et Nicolette," Copenhagen and Hamburg, 1896–97; "Cleopatra," 1894, which became popular the following year; violin concerto in D major; largely self taught until with Gade's help he won the Ancker scholarship, 1888–89, which enabled him to spend a year in Germany. B. May 13, 1860, Nakskov, Denmark; add. Copenhagen.

Enoch & Sons published music in London from 1869.

Enoplius. *Gr.* Warlike music; war dance.

Ensemble. *Fr.* "Together." Union of a whole group of performers in a concerted number; effect of a musical performance.

Entführung aus dem Serail. W. A. Mozart's singspiel or comic opera in three acts to book, altered from Bretzner's "Belmont und Constanze," by Stephanie, was first performed at Vienna, July 16, 1782. There are Italian, English, and French versions. Constanza, who is betrothed to Belmonte, her maid Bionda, and Pedrillo, Belmonte's servant, are captured by Corsairs and sold to the Turkish magnate Selim Pasha, who chooses Constanza for himself, gives Bionda to his overseer, Osmin, and sets Pedrillo to work in his garden. Constanza maintains her vow of fidelity to Belmonte, although the Pasha seeks in every way to gain her affections. Belmonte, notified of their place of captivity by Pedrillo, attempts a rescue, but is himself captured, and the four Christian prisoners are brought before the Pasha, to whom Constanza boldly tells her story. Selim Pasha retires, overcome by emotion, and the captives prepare for death, but the magnanimous Pasha sets them free, provides the means for them to return to their own country, asking only their friendship in return.

Entr'acte. *Fr.* Music performed between the acts at any performance, whether operatic or dramatic

Entrata. *It.* ENTRÉE; **Scena d'**, singer's first scene in opera.

Entrechats. *Fr.* Bounding steps employed by a ballerina in crossing or entering the stage.

Entrée. *Fr.* Short composition in march time to which the ballet or other procession enters.

Entremese. *Sp.* Short musical interludes.

Entremets. *Fr.* Interludes which were popular as early as the reign of St. Louis in France, from which some historians trace the growth of both opera and drama.

Entusiasmo. *It.* Enthusiasm.

Entusiastico. *It.* With enthusiasm.

Entwurf. *Ger.* Sketch.

Eolian Mode is the fifth of the authentic Gregorian MODES.

Epicedion. *Gr.* Dirge or elegy.

Epicinion. *Gr.* Song of triumph; Sanctus in the Greek liturgy.

Epigoneion. 40 stringed lyre named for its inventor Epigonus.

Epilenia. *Gr.* Vintage songs.

Epine, de l' (Francesca Margherita) sang in London, 1692, with great success until 1718, when she m. Dr. Pepusch and retired, having accumulated $50,000, and having paved the way for other Italian singers. D. Aug. 10, 1746.

Epinette. *Fr.* Spinet.

Episode. Intermediate passage in FUGUE, suspending development, while affording variety.

Epistle Side. The left or north side of the altar as opposed to the right or south, called the Gospel Side.

Epistrophe. *Gr.* Refrain.

Epitasis. Raising the voice or an instrument's strings from low to high pitch.

Epithalamium. *Gr.* Wedding ode.

Epode. *Gr.* After song; burden or refrain.

E Poi. *It.* "And then," as **la coda,** then to the coda.

Equabilmente. *It.* Equally.

Equal Temperament is discussed under TEMPERAMENT.

Equal Voices. Works for women's or men's or boy's voices are said to be for equal voices, and when male and female voices are used in combination they are said to be mixed.

Equale. *It.* Equally.

Equale. Short pieces written for instruments of the same general quality.

Equivoca. *L.* Equivocal, doubtful.

Equivocal Chords are those common to two or more keys, which leave the mind in doubt as to the key which is to follow.

Erard (Sebastien) invented the double action and other important improvements for the harp; made the first French piano, 1777; invented the repetition action of the piano, and a combination of piano and organ which he called "Piano Organisé," the "Orgue Expressif"; founded the Paris piano and organ business still continued as Erard & Cie. B. April 5, 1752, Strasburg; d. Aug. 5, 1831. **Pierre** continued and enlarged the business, and is said to have invented the Harmonic Bar, 1838. B. 1796; nephew of SEBASTIEN; d. Aug. 18, 1855. His widow continued the business, and from her it passed to Count de Franqueville, who had married her niece, and was the chief proprietor in 1908, although the management devolved on his partner, M. Blondel.

Erba (Don Dionigi) composed a Magnificat from which Handel doubtless appropriated several numbers for the second part of "Israel in Egypt"; chapelmaster and priest in the Church of S. Francesco, Milan, 1692.

Erbach (Christian) composed church music; played organ to the Fuggers of Augsburg. B. Algesheim, Palatinate, 1573.

Erhöhung. *Ger.* Elevating, raising.

Erhöhungzeichen. *Ger.* The sharp sign.

Erk (Ludwig Christian) edited many important collections of songs including "Deutscher Liederhort"; directed music in Berlin royal seminary; established singing societies and festivals. B. Wetzlar, Jan. 6, 1807; d. Nov. 25, 1883, Berlin.

Erkel (Franz) composed the national anthem of the Hungarians in a successful competition, 1841, the operas "Hunyady László," which is still popular; "Bathori Maria," "Bank-Ban," "Dozsa György," "Istvan Kiraly"; played piano; conducted at the National Theatre, Buda-Pest. B. Nov. 7, 1810, Békés, Gyula; d. June 15, 1893, Budapest.

Erlanger (Camille) composed the operas "Le Fils de l'Étoile," Grand

Opèra, Paris, April 20, 1904; "Barkokéba," "Aphrodite," and "La Glu"; won his first success with "Le Juif Polonais," Opéra Comique, Feb. 8, 1897; pupil of the Paris Conservatoire, where he won the Prix de Rome, 1888. Other works to be noted are: the dramatic legend "Saint-Julien l'Hospitalier," the idyll "Kermaria," "serenade carnavalesque" for orchestra, "Poèmes russes." B. May 25, 1863, Paris; add. Paris.

Erlanger, d' (Frederic) composed the operas "Jehan de Saintré," "Inez Mendo," "Tess of the d'Urbervilles"; suite symphonique for orchestra, a violin concerto, Op. 17. B. May 29, 1868, Paris; add. London.

Ernani. Giuseppe Verdi's four-act opera, founded on Victor Hugo's great play, was first performed at Venice, 1844. The police of that city compelled the composer to change the conspiracy scene, and at the Paris production Hugo insisted that the whole story be changed; but as now produced it follows the Hugo play in detail. Ernani, a duke turned bandit, loves Elvira, ward of Don Gomez de Silva. Don Carlos of Spain, afterwards the Emperor Charles V, likewise loves the lady. Sylva, too, loves Elvira, and when she is carried off by the king, Silva and Ernani plot vengeance. Ernani had been challenged by Silva, but agreed if that noble would join him in his plot, to kill himself whenever Silva should give the signal by blowing his horn. Don Carlos is aware of the conspiracy, and captures the conspirators, whom he condemns to death. Wishing to die as befits a noble, Ernani announces his rank and titles, whereupon Don Carlos pardons him. The union of Ernani and Elvira is arranged, but in the midst of the wedding festivities, Silva sounds his horn, and Ernani, faithful to his word, goes forth to death. The principal musical numbers are: Act I: "Allegri beviamo," chorus; "Come rugiada al cespite," Ernani; "Dell' esilio nel dolore," Ernani; "Ernani, involami," Elvira; "Tutto sprezzo che d'Ernani," Elvira; "Bella come un primo amore," Don Carlos; "Fiero sangue d'Aragona," Don Carlos; "Infelice! e tuo credevi," Silva; Act II: "Ah! morir potessi adesso!" Ernani and Elvira; "La vendetta piu tremenda," Ernani and Elvira; "In arcione, cavalieri," Ernani and Silva; "Pronti vedi li tuoi cavalieri," chorus; Act III: "Gran Dio! io sto sui sepolcrali marmi," Don Carlos; "Si ridesti il Leon di Castiglia," chorus; "O Sommo Carlo," sextet and chorus; Act IV: "O come felice," chorus; "Cessaro i suoni," Elvira and Ernani; and "Per noi d'amore il talamo," Elvira and Ernani.

Ernst (Alfred) translated "Der Ring des Nibelungen" and "Die Meistersinger" into French; wrote reviews and books on music. B. April 9, 1860, Perigueux; d. Paris, May 15, 1898.

Ernst (Heinrich Wilhelm) became one of the most celebrated of violin virtuosi, playing throughout Europe from 1832 to 1850, having followed Paganini through Germany as a boy to study his technique; composed "Deux Nocturnes," Op. 1; "Elegie," Op. 10, Fantasia on "Otello," Op. 11; "Concertino," Op. 12; "Polonaise de concert," Op. 17; concerto pathetique in F sharp minor, Op. 23; string quartets in B flat and A; Hungarian airs, Op. 22. B. May 6, 1814, Brünn, Moravia; d. Oct. 8, 1865, Nice.

Eroica. Ludwig van Beethoven's third symphony, said to have been suggested by Bernadotte, when ambassador at Vienna, consists of four movements: Allegro con brio, E flat; Marcia funebre; Adagio assai, C minor; Scherzo and Trio; Allegro vivace, E flat; Finale, Allegro molto, interrupted by a Poco Andante ending in a Presto, E flat. Its original title was "Bonaparte," but when the First Consul became Emperor, Beethoven, a radical at heart, tore off the title page, and stamped on it. On publication the composer inscribed it: "Sinfonia eroica composta per festeggiare il sovvenire di un grand' uomo dedicata a Sua Altezza Serenissima il Principe di Lobkowitz da Luigi van Beethoven. Op. 55. No. III. Partizione." Beethoven was at work upon this sym-

phony during the summer of 1803, but the first performance took place in Dec., 1804.

Erst. *Ger.* First.

Ersterben. *Ger.* To die away.

Erweitert. *Ger.* Augmented, amplified, extended.

Es. *Ger.* E flat.

Esatto. *It.* Exact, strict.

Escudier (Marie) wrote with his brother Leon "Rossini, sa vie et ses œuvres," Paris, 1854, published music, including Verdi's operas, founded La France Musicale, 1838, for which both wrote until 1862, when they dissolved partnership, and Marie directed the older paper while Leon published "L'Art musical." B. June 29, 1819; d. April 17, 1880. **Leon** b. Sept. 17, 1821; d. June 22, 1881. Both were natives of Castelnaudary.

Es Dur. *Ger.* Key of E flat major.

Esecuzione. *It.* Execution.

Eses. *Ger.* E double flat.

Eslava (Miguel Hilarion) made a valuable collection of early Spanish church music, published as "Lira sacro-hispana," Madrid, 1869; composed 140 pieces of church music, the operas "Il Solitario," "La Tregua di Ptolemaide," and "Pedro el Cruel"; chapelmaster and priest at Seville Cathedral and to Queen Isabella. B. Oct. 21, 1807, Burlada, Navarre; d. July 23, 1878, Madrid.

Esmeralda. A. Goring Thomas's four-act opera to book based on Victor Hugo's libretto arranged by Theo Marzials and Alberto Randegger, was first performed Mar. 26, 1883, at Drury Lane by the Carl Rosa Opera Company. Victor Hugo's libretto was written for the French composer LOUISE ANGELIQUE BERTIN and composed by her.

Es Moll. *Ger.* Key of E flat minor.

Espace. *Fr.* Space of the stave.

Espagnuolo, a. *It.* In Spanish style.

Espirando. *It.* Dying away, expiring.

Esposito (Michele) composed an Irish symphony which won the Feis Ceoil prize, 1902; "Deirdre," Feis Ceoil prize in Dublin, 1897, cantata for soli, chorus, and orchestra; the operetta, "The Postbag"; sonata for violin and piano; songs, chamber music. B. Sept. 29, 1855, Castellammare, near Naples; pupil Naples Conservatory; became teacher of piano, Royal Irish Academy of Music, 1882; add. Dublin.

Espressione, con. *It.* With expression.

Espressivo. *It.* Expressive.

Essential Harmony is that of the tonic, dominant, or subdominant.

Essential Notes are those belonging to a key chord.

Esser (Heinrich) composed 40 books of lieder, the operas "Silas," "Riquiqui," and "Die beiden Prinzen"; chapelmaster Imperial Opera, Vienna. B. July 15, 1818, Mannheim; d. June 3, 1872, Salzburg.

Essipoff (Annette) played piano in concert in Europe and America; pupil of Theodor Leschetitzky, whom she m. 1880. B. Feb. 1, 1850, St. Petersburg; court pianist and teacher St. Petersburg Conservatory, 1893; add. St. Petersburg.

Este (Thomas) published music in England, 1587, to his death, 1609, when Thomas Snodham succeeded to the business. "The Whole Booke of Psalmes," 1592, was his most important publication. **Michael** composed madrigals, "Ayerie Fancies of four parts" that could be sung or played; master of choristers, Lichfield Cathedral. The three-part madrigal "How merrily we live" is still sung. Probably son of THOMAS. B. London.

Este was the seat of two musical academies in the 15th century, and for a time the home of JOSQUIN. GUIDO D'AREZZO was a native of Pomposa in the territories of the Dukes of Este, who were famous as patrons of music.

Esther. George Frederick Handel's first English oratorio was composed to book by S. Humphreys, based on Racine's play. The Duke of Chandos paid Handel $5000 for it, and it was first performed at Cannons, his country seat, Aug. 29, 1720.

Estinguendo, Estinto. *It.* Dying away or diminishing.

Estravaganza. *It.* Fanciful or

extravagant in composition or execution.

Estremamente. *It.* Extremely.

Estro Poetico. *It.* Poetic fervour.

Estwick (Rev. Sampson) composed odes for the Acts at Oxford; chorister as a child, Eng. Chapel Royal. B. 1657; d. Feb. 16, 1739.

Etendue. *Fr.* Extended.

Etoile du Nord. Giacomo Meyerbeer's three-act opera to book by Scribe, based on the incidents already related of Peter the Great, as CZAAR UND ZIMMERMANN, was first performed Feb. 16, 1854, at the Paris Opéra Comique.

Etouffé. *Fr.* Stifled or dampened.

Etouffoirs. *Fr.* Dampers.

Etude. *Fr.* Exercise, study or lesson.

Et Vitam. Part of the CREDO in the MASS.

Etwas. *Ger.* Somewhat; **Langsam,** rather slow.

Eugen Onégin. Peter Ilyitch Tschaikowsky's three-act opera to book adapted from Poushkin was first performed in March, 1879. Lenski introduces his friend Onégin to the home of Mme. Levin, to whose daughter Olga he is engaged. Her sister Tatiana falls in love with Onégin, and confesses her feelings in a letter, but Onégin only feels a brotherly affection for her. A ball is given in honour of Tatiana's birthday at which Onégin flirts with Olga. A quarrel with Lenski follows, there is a duel and Lenski is killed. Five years later in St. Petersburg Onégin again meets Tatiana, who has married Prince Gremin. This time he falls desperately in love with the woman he had formerly rejected, and, after declaring his passion, tries to induce her to elope with him. She admits that she still loves him, but leaves him forever as she does so. The principal musical numbers are: Act I: "Hearest thou the Nightingale?" duo for Olga and Tatiana based on a folksong; "I have no mind for languor or for sadness," Olga; "I love you, Olga," Lenski; "Nay, though I be undone," Tatiana; Act II: waltzes and mazourkas for the ball; "My days of youth, where have they fled?" Lenski; Act. III: duo, Tatiana and Onégin; "Despised, rejected, O what misery is mine," Onégin.

Eulenstein (Charles) played 16 Jew's Harps at entertainments in England and Scotland; taught guitar and concertina at Bath. B. 1802, Heilbronn, Würtemberg; d. 1890, Styria.

Euphonium. Brass valve instrument corresponding in compass with the baritone SAXHORN, but with a louder and broader quality of tone. It does not blend well in orchestra, but is useful in brass bands as a solo instrument.

Euphony. Sweet sound or a concord of sound.

Euryanthe. C. M. von Weber's three-act opera to book by Helmine von Chezy was first performed Oct. 25 at the Kärnthnerthor Theatre, Vienna, Oct. 25, 1823; and was revived, with alterations and omissions, by Gustav Mahler, 1904, at the Imperial Opera, Vienna. Euryanthe is the betrothed of Count Adolar, who sings her praises in the palace of King Louis of France until Count Lysiart sneeringly declares that he can win her love, and promises the proof to Adolar. The scene then shifts to the castle of Nevers, where Euryanthe, lamenting the absence of Adolar, reveals to her confidant Eglantine the secret of a nearby tomb. Adolar's sister had killed herself, and in punishment her ghost must roam the earth until the tears of injured innocence fall upon her ring. Lysiart fails to gain the favour of Euryanthe, but Eglantine, who loves Adolar, has entered the tomb and taken away the dead woman's ring, which she gives Lysiart, and his possession of the jewel is taken by Adolar as proof of Euryanthe's fault, since the secret was known only to Euryanthe and himself. Adolar takes Euryanthe into the desert, meaning to kill her, but they are attacked by a serpent, and, after killing the monster, Adolar decides to leave her to her fate. King Louis finds her alone in the wilderness, and she tells him the story of Eglantine's treachery. Adolar, who has begun to

suspect that Euryanthe was the victim of a plot, goes to Nevers to punish Lysiart, and meets a procession in honour of his wedding with Eglantine. He challenges Lysiart, but before they fight the King enters, announcing the death of Euryanthe. At this Eglantine declares her love for Adolar, but Lysiart stabs her, and a moment later Euryanthe, who is not dead, but had merely fainted, appears to claim her lover, while Lysiart is led away to punishment. The principal musical numbers are: Act I: "Dem Frieden Heil," chorus; "Unter blühenden Mandelbäumen," Adolar; "Wohlan! du kennst," Adolar, Lysiart and the King; "Glöcklein im Thale," Euryanthe; "O mein Leid ist unermessen," Eglantine; "Unter ist mein Stern gegangen," Euryanthe and Eglantine; "Fröhliche Klänge," Euryanthe and chorus; Act II: "Wo berg ich mich," Lysiart; "Komm denn unser Leid zu rächen," Lysiart and Eglantine; "Wehen mir Lufte Ruh," Adolar; "Lass mich empor zum Lichte," quartet and chorus; Act III: "Hier am Quell wo Weiden stehn," Euryanthe; "Die Thale dampfen," chorus; "Lasst mich hier in Ruh' erblassen," the King, Euryanthe, and chorus; "Zu ihm," Euryanthe.

Evacuant. *Ger.* Exhaust valve in organ or other instrument.

Evacuatio. *L.* In ancient notation reducing the valuation of a black note one half by writing only its outline.

Evans (Charles Smart) composed "Great Bacchus," "Beauties have you seen a toy," and other highly popular glees and songs; sang in Eng. Chapel Royal. B. 1778; d. Jan. 4, 1849, London.

Eveillé. *Fr.* Sprightly.

Evers (Carl) composed four piano sonatas and played and taught that instrument; chapelmaster at Grätz, 1841–72. B. April 8, 1819, Hamburg; d. Vienna, Dec. 31, 1875.

Evolutio. *L.* The working out of a theme.

Evovae. Technical word formed by vowels in "Seculorum Amen" with which the Gloria concludes, employed to indicate the close of the tone on which the antiphon had been chanted.

Ewer & Co. sold music in London from 1824 until 1867 when merged in the house of NOVELLO, EWER & CO.

Exercise. Practice for the purpose of acquiring skill; the composition intended for that purpose; thesis or composition required of candidates for degrees in music at the universities.

Eximeneo (Antonio) wrote "Dell' origine della musica, colla storia del suo progresso, decadenza, e rinnovazione," 1774, which contains germs of the theories afterwards elaborated by Wagner, and which aroused a controversy along similar lines; Jesuit, settled in Rome on expulsion of his order from Spain. B. Balbastro, Arragon, 1732; d. Rome, 1798.

Expert (Henri) wrote "Les Maîtres Musiciens de la Renaissance française," taught in the "École nationale de musique classique," and founded "Société d'etudes musicales et de concerts historiques." B. May 12, 1863, Bordeaux; add. Paris.

Exposition is the statement or presentation of the subjects in FUGUE; or in forms of harmonic order, the first half of a movement in Binary form, which usually contains two principal subjects.

Expression is the soul of musical art as it is of oratory and declamation. Expression marks aid in conveying an idea of the composer's meaning, but the ability to interpret that meaning, whether so indicated or not, is the highest test of the artist as distinguished from the mere mechanical musician or time-beater.

Expression Stop shuts off the waste valve in the bellows of harmoniums; thus enabling the performer to control the volume of tone produced by means of the wind pedals.

Extempore Playing is the art of improvising music at the time of performance. Since it implies both complete mastery of the instrument employed and of the science of music, it need hardly be added that the great composers such as Bach, Beethoven, Mozart greatly excelled in extemporizing.

Extemporize. To play extempore.

Extended Compass. That which ranges beyond the ordinary compass of a voice or instrument.

Extended Harmony. Dispersed HARMONY.

Extraneous Modulation. Modulation to an extreme or unrelated key.

Extravaganza. Burlesque or caricature in music.

Extreme. Highest and lowest parts in music; augmented intervals; keys not closely related; keys having more than three sharps or flats in the signature.

Extreme Sixth. Chord which contains the interval of an augmented sixth either directly or by inversion.

Eybler, Edler von (Joseph) composed the opera "L'Epee enchantee," Vienna, 1790, oratorios, symphonies, chamber music, seven masses, two Te Deums, and other church music in all forms; friend of Haydn, Mozart's nurse in his last illness, ennobled by the Emperor, 1834; chief chapelmaster at the court of Vienna. B. Feb. 8, 1765, Schwechat, near Vienna; d. July 24, 1846, Schönbrunn.

F is the fourth tone in the natural scale of C; the name of the major key having B flat as its signature, of which D is the relative minor; of the minor key having four flats to its signature, relative to A flat; of the bass clef, the sign of which is corrupted from F; of the soundholes in violins, so called from their shape. F is the usual abbreviation of forte. F is the final of the Lydian church MODE with C as its dominant.

Fa is the syllable which stands for F in solmisation, and is the name of F in French and Italian.

Fa Bemol. *Fr.* F flat.

Fablier. Provençal for trouveur.

Fabri (Annibale Pio) sang ten. in opera under Handel; called Balino. B. 1697, Bologna; d. Aug. 12, 1760, Lisbon.

Fabricius (Werner) composed dance music, songs with figured bass, and church music; organist at the Nicolaiikirche, Leipsic. B. 1633; d. April 9, 1679.

Fabritius (Albinus) composed church music; lived in Gorlitz, Prussia, 16th century.

Faburden meant originally a harmony consisting of thirds and sixths added to cantus firmus, but when counterpoint superseded both organum and discant the term was retained to indicate a variety of counterpoint, generally of note against note.

Faccio (Franco) conducted the first European performance of "Aïda," Milan, 1872; taught harmony in Milan Conservatory; composed "Le Sorelle d'Italia" and other operas. B. Mar. 8, 1840, Verona; d. July 23, 1891, Monza.

Faces d'un Accord. *Fr.* Positions or inversions of a chord.

Fach. *Ger.* Rank, as a rank of organ pipes.

Facile. *Fr.* Easy.

Facilement. *Fr.* Easily.

Facilita. *It.* Facility in execution.

Facilité. *Fr.* Facility.

Facilmente. *It.* Easily.

Fackeltanz. Music in 4–4 time for ceremonial torchlight processions at some German courts.

Facture. *Fr.* Construction of musical composition; measurement or scale of organ pipes.

Fa Diese. *Fr.* F sharp.

Fa Fictum. In the HEXACHORDAL system was B flat.

Fagottista. *It.* Bassoon player.

Fagotto. *It.* BASSOON.

Fagottone. *It.* DOUBLE BASSOON.

Faignient (Noé) composed part songs and motets, Belgium, 16th century.

Faisst (Immanuel Gottlob Friedrich) helped found the Stuttgart Conservatory, of which he became director; played organ; composed choral works. B. Oct. 13, 1823, Esslingen, Würtemberg; d. June 5, 1894, Stuttgart.

Falcon (Marie Cornelie) sang sop. in opera; debut 1832 to 1840, highly esteemed in Paris. B. Jan. 28, 1812; pupil of the Paris Conservatoire; d. Feb. 26, 1897.

Fa La. Syllables used as words.

Fall. CADENCE.

Falsa Musica. *L.* Old term for music in which accidentals were introduced.

False Fifth. Imperfect FIFTH.

False Intonation. Tones sung or played out of tune.

False Relation. Appearance near together, but in different parts, of a note and the same note chromatically altered.

Falsetto. The third and uppermost register of male or female voices, such as that of the male countertenor, so called because it was thought to be unnatural. Falsetto singers were employed at an early date in the Sistine Chapel choir, displaced by the voce d'évirato, and again restored.

Falso Bordone. *It.* FABURDEN.

Falstaff. Michael William Balfe's two-act Italian opera, to book by Maggioni, was first performed July 19, 1838, in London. Giuseppe Verdi's three-act opera, to book by Boito, was first performed at La Scala, Milan, Feb. 9, 1893. "The Merry Wives of Windsor" and "Henry IV" are admirably blended in the libretto, but the story of the Merry Knight's adventures is too well known to be repeated here. The original cast was: Mistress Ford, Signora Zilli; Nannetta, Mme. Stehle; Fenton, Garbin; Dr. Caius, Paroli; Pistola, Arimondi; Mistress Page, Signora Guerrini; Mistress Quickly, Signora Pasqua; Ford, Pini-Corsi; Bardolfo, Pelagalli-Rossetti; Falstaff, Maurel. The principal musical numbers are: "Falstaff's Letter," Mistress Ford; "He 'll surely come courting," a capella quartet for women; "He 's a foul, a ribald Thief," male quartet; Act. II: "Do I dream, or is it reality?" Ford; "'T was at the Garter Inn," Mistress Quickly; "Once I was Page to the Duke of Norfolk," Falstaff; Act III: "Ho! landlord!" Falstaff; "From those sweet lips a Song of Love arises," Fenton; "While we dance in the Moonlight," Nannetta.

Famitsin (Alexander Sergeivich) composed the unsuccessful opera "Sardanapalus," "Songs for Russian Children," chamber music; wrote criticisms attacking the "New Russian school." B. 1841, Kalouga; d. July 6, 1896, St. Petersburg.

Fancies. FANTASIA.

Fandango. Graceful Andalusian dance in 3–4 time to accompaniment of guitar, castanets, and sometimes the tambourine.

Fanfare. *Fr.* Flourish of trumpets.

Faning (Eaton) composed the four-part chorus "Song of the Vikings," symphony in C minor; church music, two operettas; conducted and taught in Royal College of Music, London. B. May 20, 1850; add. London.

Faniska. M. Luigi C. Z. S. Cherubini's three-act opera, to book by Sonnleithner, was first performed Feb. 25, 1806, at the Kärnthnerthor Theatre, Vienna.

Fantaisie. *Fr.* Fantasia.

Fantasia. Composition in which form is subordinate to fancy.

Fantasiestück. *Ger.* Fanciful composition.

Fantasiren. *Ger.* To improvise or play as fancy suggests.

Fantasticamente. *It.* Fantastically.

Fantastique. *Fr.* Fantastic.

Farandole. Popular Provençal round dance in 6–8 time.

Farce. Originally a satirical song introduced at the Christmas festivities, the term is now applied to short dramatic pieces of the burlesque type.

Farinelli. John Barnett's two-act opera, to book by C. Z. Barnett, was first performed Feb. 8, 1839, at Drury Lane, London.

Farinelli (Carlo Broschi) became the most celebrated of all sopranists, the favourite of Philip V of Spain, whose melancholy he charmed away by singing as David had done with Saul; Knight of Calatrava and St. Iago. A pupil of Porpora, he sang in boyhood at the principal opera houses in Italy and at Vienna; joined Porpora in the London opposition to Handel, 1734, where he sang three seasons at about $25,000 per annum; returned to Italy, building a mansion, which he called "English Folly";

went to Madrid, 1736, where he remained 25 years, wielding higher power than the ministers under Philip VI, although not in office; returned to Italy after accession of Charles III; lived in magnificent retirement near Bologna, where he collected pictures, harpsichords, and viols, and enjoyed friendship of Padre Martini, to whom he had previously suggested writing a "History of Music." B. Jan. 24, 1705, Naples; probably assumed the name of his uncle CRISTIANO FARINELLI; d. July 15, 1782.

Farinelli (Giovanni Battista) composed the cantata "Lord, remember me when Thou comest into Thy kingdom," when the Elector of Hanover, to whose household he was attached, became George I of England; later ennobled by the King of Denmark, and "remembered" by George I, who made him his representative at Venice. B. Italy, uncle of CARLO BROSCHI FARINELLI.

Farinelli (Giuseppe) composed a mass, Stabat Mater, 58 operas; chapelmaster at Trieste, 1819. B. May 7, 1769, Este; d. Trieste, Dec. 12, 1836.

Farmer (John) composed madrigals, church music; wrote on counterpoint; contributed to Thomas Este's "Whole Booke of Psalmes." B. England; publications between 1591–1601.

Farmer (John) composed the oratorio "Christ and his Soldiers," 1878; Cinderella, fairy opera, 1882; played organ and founded concerts at Balliol College, Oxford. B. Nottingham, Aug. 16, 1836; d. July 17, 1901, Oxford.

Farmer (Thomas) composed music for "The Princess of Cleve," 1682, songs, and dramatic music. B. England; graduated as Mus. Bac., Cambridge, 1684.

Farnaby (Giles) composed for virginals, voice, collaborated in Thomas Este's "Whole Booke of Psalmes." B. England, 16th century.

Farrant (John) played organ in English churches and at Salisbury Cathedral, 1598–1602; composed an Anglican service.

Farrant (Richard) composed the anthems "Call to remembrance" and "Hide not Thou Thy face"; sang in Eng. Chapel Royal; master of children at St. George's, Windsor. D. Nov. 30, 1580. **Daniel** composed for organ and viol; played viol in king's band, 1606–1625. B. England; son of RICHARD.

Farrar (Geraldine) sang sop. in opera, debut, Berlin Royal Opera, Marguerite in "Faust" at 19, Metropolitan Opera House, New York, 1906, as Juliette in "Romeo et Juliette," and later in such rôles as Elizabeth, Mimi, Nedda, Mme. Butterfly; under contract with both houses in 1908; pupil of Lilli Lehmann. B. Melrose, Mass., 1880; add. New York and Berlin.

Farrenc (Jacques Hippolyte Aristide) composed for flute and wrote on musical topics. B. April 9, 1794, Marseilles; d. Jan. 31, 1865, Paris. **Louise** compiled "Tresor des Pianistes," an anthology beginning with early composers for harpsichord and piano and coming down to Chopin and Weber; composed two symphonies and chamber music; taught piano in Paris Conservatoire; sister of the sculptor Dumont and aunt of ERNEST REYER. B. Paris, May 31, 1804; m. J. H. A. FARRENC; d. Sept. 15, 1875.

Farsa. *L.* Interpolations between the sentences of a Kyrie or Gloria.

Fasch (Johann) composed orchestral suites, church music; founded a collegium musicum at Leipsic of which the Gewandhaus concerts are the outgrowth; declined to compete against J. S. Bach for the cantorship of the Thomasschule; chapelmaster at Zerbst. B. April 15, 1688, Buttelstedt, Weimar; d. Dec. 5, 1768, Zerbst. **Carl Friedrich Christian** composed "Giuseppe riconosciuto," oratorio; church music, canons; founded the Berlin Singakademie; played accompaniments with C. P. E. Bach to Frederick the Great; entertained Beethoven at Berlin. B. Nov. 18, 1736, Zerbst; son of JOHANN; d. Aug. 3, 1800.

Fascia. *It.* Tie or bind; sides of a violin.

Fastoso, Fastosamente. *It.* Proudly, haughtily.

Fattura. *It.* FACTURE.

Fauré (Gabriel Urbain) became director of the Paris Conservatoire, June, 1905, in succession to Theodore Dubois; composed; organist at the Madeleine, 1896. Pupil of Niedermeyer, Dietsch and Saint-Saëns; he became organist of St. Sauveur, Rennes, 1866; returned to Paris four years later as assistant at St. Sulpice, then became organist at St. Honoré, chapelmaster at the Madeleine; professor of composition at the Conservatoire; inspecteur des Beaux Arts, 1892. His principal compositions include: "Le Poème d'Amour," "Après un rêve," "Les Roses d'Ispahan," "Cantique de Racine," "En Prière," violin sonata, Berceuse and Romance for violin with orchestra, Elegie for 'cello; two quartets for piano and strings, two quartets for strings, violin concerto, orchestral suite, "Choeur des Djinns," symphony in D minor, "L'Organiste," one-act opera; a Requiem; "La Naissance de Venus," for chorus, Madrigal for four voices and orchestra, "Pavane" for orchestra and chorus; five melodies to Verlaine's poems; piano quintet, "La Bonne Chanson," nine songs to Verlaine's verses; music to the plays "Caligula," "Shylock," "Pelléas et Mélisande," "Prométhée." B. Pamiers, Ariège, May 13, 1845; add. Paris.

Faure (Jeane Baptiste) sang bar. in opera; debut Paris Opéra Comique, 1852, principal rôles at the Opéra 17 years, Covent Garden and Drury Lane, London, Brussels, Vienna, Berlin; taught Paris Conservatoire; inspector at Brussels Conservatory, 1872; composed two books of songs; retired 1880. B. Jan. 15, 1830, Moulins; m. Mlle. Lefebvre; add. Paris.

Fausse Corde. *Fr.* False string.

Fausset. *Fr.* FALSETTO.

Faust. Charles Gounod's five-act opera, to words by Barbier and Carré, founded on the first part of Goethe's greatest work, was first sung at the Théâtre Lyrique, Paris, Mar. 19, 1859, and still ranks with the most popular in modern repertoire. Faust is represented as an old man regretting the untasted joys of youth after a life spent in study. Mephistopheles offers to renew his youth and to serve him through life, provided Faust becomes his servant thereafter. Charmed by the vision of Marguerite, a lovely village maid, Faust drinks the potion Mephistopheles has prepared, and in the guise of a young and handsome cavalier sets off for the kermess at which he is to meet her. Valentin, who is going to the wars, gives his sister Marguerite a tender warning of farewell, but after his departure Mephistopheles, by means of a message he pretends to bear to Martha from her husband, who has been killed in battle, introduces Faust to Marguerite, and by making love to the foolish old woman, leaves them together. Siebel, a lad of Marguerite's own rank, endeavours to protect her, but is helpless against the gallantry and generosity of Faust, whose present of jewels arouses the maiden's consciousness of her own beauty. When Valentin returns from the wars he finds Mephistopheles singing a mocking serenade beneath the window of his sister, whose name had become a by-word to the neighbours. Valentin fights with Faust, whose sword, directed by Mephistopheles, strikes him down. The dying Valentin curses Marguerite. Overcome with horror, forsaken by friends, and dreading to meet Faust, Marguerite seeks refuge in a church. Even in these holy surroundings evil spirits jibe at her. In despair she kills her child, and is thrown into prison. There Faust sees her in a vision while revelling with Mephistopheles in the Brocken's Walpurgis, and demands that Mephistopheles return with him and rescue her. Marguerite, condemned to death, though mad, shrinks away from Faust on seeing his companion, and prays to God for his pardon and her own. The prayer is granted. A final tableau reveals Marguerite in Heaven, praying for her lover. Mephistopheles sinks before the angelic host, and Faust kneels to beg forgiveness. The original cast was: Faust, Barbot, ten.;

Mefistofele, Balanque, bass; Valentin, Regnal, bar.; Wagner, ten.; Siebel, Mlle. Faivre, mez. sop.; Marguerite, Mme. Miolan Carvalho, sop.; Martha, Mme. Duclos, con. The principal musical numbers in the opera are: Act I: "Interrogo invano," Faust; "Ma il ciel," Faust and Mephistopheles. Act II: "O santa medaglia," Valentin; "Dio del' or," Mephistopheles; "Tu puoi la spada" and "Come la brezza," chorus. Act III: "Le parlate d'amor" (Flower song), Siebel; "Salve dimora, casta e pura," Faust; "C'era un re di Thule" and "Ah! e strano poter" (Jewel Song), Marguerite; "V'appogiate al braccio mio," quartet; "Sempre amar," Faust and Marguerite. Act IV: "Nascose eran," Marguerite; "Deponiam il brando," chorus; "Tu che fai l' addormentata," Mephistopheles; "Margherita! Maladetta!" Valentin. Act V: "Penetrato e il mio cor," Faust; "Pur fra il riso beffardo," Marguerite; "O del ciel angeli," Marguerite.

Faux Bourdon. *Fr.* FABURDEN.

Favorita. Gaetano Donizetti's four-act opera to book by Royer and Waëtz, based on the French play "Le Comte de Commingues," was first performed Dec. 2, 1840, at the Paris Académie Royale. Fernando, a novice in the monastery of St. James of Compostella, falling in love with Leonora, whom he has seen worshipping in the church, confesses his passion to Balthasar, who sends him into the world. Leonora, the favourite of Alfonso, King of Castile, who is threatened with excommunication because of her, gives Fernando a commission in the army, and he goes to win honours for her sake, not knowing her relations with the king. In the second act the excommunication is pronounced by Balthasar, and in the next act when Fernando returns from victories over the Moors, Alfonso loads him with honours, and, finding Leonora loves him, arranges for their marriage. Leonora sends her confidant Inez to tell Fernando everything, but the king intercepts her, the marriage is hastened, and Fernando only learns the truth after the ceremony. He returns to the monastery. Leonora follows him there, and after obtaining his forgiveness, dies in his arms. The original cast included Leonora, Mme. Stolz, sop.; Fernando, Duprez, ten.; Balthasar, Baroelhst, bass. The principal numbers are: Act I: "Una Vergine," Fernando; "Deh, Vanne! deh, parti," Fernando and Leonora; Act II: "Ah! l'alto ardor," Leonora and the king; Act III: "O mio Fernando," Leonora; Act IV: "Scaviam l'asilo," chorus of monks; "Spirito gentil," Fernando; "Ah, va, t'invola," Fernando; "Clemente al par di Dio," Leonora; "Vieni, ah, vieni," Fernando.

Fawcett (John) composed the oratorio "Paradise" and psalm and hymn tunes. B. Dec. 8, 1789, Wennington, Eng.; d. Oct. 26, 1867, Bolton. **John, Jr.**, played organ at 11 in St. John's Church, Farnworth; composed "Supplication and Thanksgiving," a cantata for his degree Mus. Bac., Oxford. B. 1824; son of JOHN; d. July 1, 1857.

Fayolle (François Joseph Marie) wrote a "Dictionnaire historique des Musiciens" with Choron, Paris, 1810–11, criticisms, fragments of a history of the violin. B. Aug. 5, 1774; d. Dec. 2, 1852, Paris.

Fayrfax (Dr. Robert) composed a five-part Mass, an anthem "Of oure lady and Saint Elizabeth," songs; sang in Chapel Royal of Henry VIII; first Doctor of Music of record at Oxford. Probably b. in Hertfordshire, Eng., 16th century; d. 1521.

F Clef. Bass CLEF in NOTATION.

F Dur. *Ger.* Key of F major.

Federclavier. *Ger.* Spinet.

Feen. Richard Wagner's opera to his own libretto was composed at Würzburg, 1833, the story being adapted from Gozzi's "Donna Serpente," but not performed until 1888, at Munich.

Feier. *Ger.* Festival.

Feierlich. *Ger.* Festival style.

Feis Ceoil is the annual Irish competition and music festival held in Dublin. The first took place May, 1897.

Feld. *Ger.* Field. Disposition of pipes in an organ.

Feld Flöte. *Ger.* Rustic FLUTE.

Feldlager in Schlesien. Giacomo Meyerbeer's three-act opera was first performed at the reopening of the Berlin Opera House, Dec. 7, 1844, and later with great success at Vienna.

Feldmusik. *Ger.* Military music.

Feldton. *Ger.* Key of E flat in which military instruments are usually set.

Felix Meritis was the name of an institution for the cultivation of letters, arts, and sciences in Amsterdam, which gave several important series of concerts. The society was founded in 1777 and was disbanded in 1888.

Felton (Rev. William) composed for harpsichord and organ; custos of Vicars choral, Hereford Cathedral. B. Cambridge, Eng., 1713; d. Dec. 6, 1769.

Fenell (Thomas) sang and played organ in St. Patrick's Cathedral, Dublin. D. 1708.

Fenton (Lavinia) became London's favourite singer on her appearance as Polly Peachum in the first performance of the "Beggar's Opera," Jan. 29, 1728; m. Charles, third Duke of Bolton. B. 1708, London; real name Beswick; d. Jan. 24, 1760.

Feo (Francesco) composed the operas "Ipermestra," "Ariana," "Andromache," and church music; directed Conservatorio de' Poveri di Gesù Cristo, Naples. B. 1685, Naples.

Ferial Music is that for performance on other than feast or fast days; hence simple as opposed to ornate.

Ferlendis (Signora Barberi) sang con. and buffa in opera, Lisbon, Madrid, Paris, retired 1810. B. 1778, Rome; m. Alexander Ferlendis, the oboist.

Fermata. *It.* "Pause." The term or sign which indicates that note or rest shall be held beyond its natural duration.

Fermato, Fermamente. *It.* Firmly, decidedly.

Fernando Cortez. Gasparo Spontini's three-act opera to book by Esménard and De Jouy was produced Nov. 28, 1809, at the Paris Académie Imperiale.

Feroce. *It.* Fiercely.

Ferocità, con. *It.* With ferocity.

Ferrabosco (Alfonso) composed madrigals; became musician to Queen Elizabeth. B. Bologna; son of the chapelmaster of St. Petronio; d. Turin, 1588. **Alfonso** composed music for Ben Jonson's masques; composer to Charles I of England. B. Greenwich, son of the first ALFONSO; d. 1628. **Alfonso** composed; played in royal band. Son of the second ALFONSO; d. during the Commonwealth. **Henry** became composer of the King's music; played in the royal band. Son of the second ALFONSO; killed while serving as captain in Jamaica expedition. **John** composed services and anthems; played organ Ely Cathedral. Probably son of the second ALFONSO. D. Oct. 15, 1682, Ely.

Ferrara was the seat of the ancient imperial "Intrepidi" academy, founded 1600 by Giambattista Aleotti d'Argenta, and contained a splendid theatre for the performance of "Feste Musicali," opened by Duke Ercole I, 1484.

Ferrarese Del Bene was the stage name of Francesca Gabrielli, who sang sop. in opera in Venice, London, and Vienna, 1770–90.

Ferrari (Benedetto) was among the earliest writers and composers of "dramme per musica"; said by Burney to have first employed the word "cantata"; composed "Andromeda," "Adone," "Armida," and other operas, the ballet "Dafne in alloro," the oratorio "Sansone," chapelmaster to the Duke of Modena. B. 1597, Reggio; d. Oct. 22, 1681.

Ferrari (Domenico) composed violin sonatas; violin virtuoso; pupil of Tartini. B. Piacenza; d. 1780, Paris.

Ferrari (Giacomo Gotifredo) composed the popular songs "Qu'il faudrait de philosophie" and "Quand l'Amour nacquit à Cythère," four operas, two ballets; taught and wrote "Treatise on Singing" and entertaining memoirs. B. 1759, Roveredo; m. Miss Henry, 1804, London, the well known pianist; d. 1842, London.

Ferrel (Jean François) played violin; led revolt of musicians against the "Roi des Ménétriers," Paris, 17th century.

Ferretti (Giovanni) composed mad-

rigals, canzoni; chapelmaster at Ancona Cathedral, 1575–85. B. 1540, Venice.

Ferri (Baldassare) became famous sopranist, called "king of musicians" by Emperor Leopold I, made Knight of St. Mark, Venice, 1643; left estate of 600,000 crowns to charity. B. 1610, Perugia; d. Sept. 8, 1680.

Ferté, de la (Papillon) bought the office of "Intendant des Menus plaisirs" to Louis XVI, 1777. B. 1727, Chalons; d. Paris, 1794. Under the Restoration his son held the same post.

Fertig. *Ger.* Quick, dexterous.

Fervaal. Vincent d'Indy's three-act opera to his own libretto was first performed Mar. 12, 1897, at the Théâtre de la Monnaie, Brussels, and May 10, 1898, at the Paris Opéra Comique.

Fervente, Ferventemente. *It.* Fervently, vehemently.

Fes. *Ger.* F flat.

Fesca (Friedrich Ernst) composed the opera "Cantemir," "Leila," overtures, symphonies, chamber music; played violin; chapelmaster to Duke of Baden. B. Feb. 15, 1789, Magdeburg; d. May 24, 1826, Carlsruhe. **Alexander Ernst** composed "Der Troubadour" and three other operas, chamber music. B. May 22, 1820, Carlsruhe; son of FRIEDRICH ERNST; d. Feb. 22, 1849, Brunswick.

Fest. *Ger.* Festival.

Festa (Constanzo) composed a Te Deum still sung in celebration of papal elections, songs and church music; singer, then maestro, at the Vatican. D. Rome, April 10, 1545.

Festing (Michael Christian) helped found the London Society of Musicians; directed music at London Italian Opera, 1737; Ranelagh Gardens, 1742; played violin and taught; composed cantatas, songs, chamber music. B. London; son of a well known flautist; d. July 24, 1752.

Fétis (François Joseph) became the most useful of the world's writers on music; wrote the monumental "Biographie universelle des Musicians" and "Histoire générale de la Musique"; a "Traité du contrepoint et de la fugue," which ranks with the best modern theoretical works, "Traité complet de la theorie et de la pratique de l'harmonie," which has been republished in many languages; founded the "Revue Musicale," 1827–33, the earliest of musical journals in France; composed; undertook the revision of Gregorian chant; became director of the Brussels Conservatory and chapelmaster to the King of the Belgians, 1833; taught, wrote, lectured, and composed without ceasing until his death. As a lad Fétis learned violin, piano, and organ from his father, who was organist at Mons, then studied at the Paris Conservatoire, where he gained a prize in harmony, 1803, and the second prize in composition 1807. In 1806 he married, and became more earnest in his work than ever, but in 1811 was obliged by the loss of his wife's fortune, to accept an appointment as organist at Ardennes. Then he taught in Douai, but returned to Paris, 1820, became professor of counterpoint and fugue at the Conservatoire, and in 1827 librarian, in which post he continued until his departure for Brussels. His compositions include the operas "L'Amant et le Mari," "Marie Stuart en Écosse," "Le Mannequin de Bergame," produced at the Opéra Comique, a symphony, overtures, chamber music, and much church music, including "Messes faciles pour l'orgue" and a "Messe de Requiem" for the Queen of the Belgians. As a critic Fétis was not always fair; as a composer by no means great; as an historian not free from error, a statement equally true of all writers on music, but he was none the less the greatest of all modern musical litterateurs. B. Mar. 25, 1784, Mons; d. Brussels, Mar. 26, 1871. **Eduard Louis François** wrote on music, became head of the Brussels Royal Library; professor of æsthetics Brussels Académie des Beaux Arts. B. May 16, 1812, Bouvignes near Dinant; son of FRANÇOIS JOSEPH; d. Jan. 3, 1909. **Adolphe Louis Eugène** composed; taught and played piano in Paris. B. Aug. 20, 1820, Paris; son of FRANÇOIS JOSEPH; d. Mar. 20, 1873, Paris.

Festivals of Music were first held

in Italy, that given by the combined musicians of the courts of Pope Leo X and Francis I of France at the meeting of their sovereigns in Bologna, 1515, being an early example. As a rule festivals were occasional affairs, held in celebration of some important event in royal families. The Vienna Tonkünstler-Societät appears to have first devised regularly recurring festivals, a practice which has since spread throughout the world. Church choir festivals, held annually by the churches attached to one diocese in the Anglican church, have become popular in British possessions and in the United States since 1856, when the first of the kind was held in Lichfield Cathedral, England.

Festivamente. *It.* Solemnly, pleasantly.

Festività, con. *It.* With joy.

Festivo. *It.* Festive.

Festoso. *It.* Gay, joyous.

Feuillet (Raoul Auger) wrote an arrangement of dances with diagrams showing the steps, published in Paris, 1701, as "Chorégraphie," etc.

Fevin, de (Antoine) composed masses, motets, and part songs esteemed second only to those of Josquin. B. Orleans, probably 1490.

Fevin, de (Robert) composed church music; chapelmaster to Duke of Savoy. B. Cambrai, 16th century.

FF. *It.* Abbreviation for Fortissimo. "Very loud."

F Holes. Openings in the belly of viols, so called from resemblance to the letter f.

Fiacco. *It.* Weak, faint.

Fiala (Joseph) composed two symphonies, two sets of string quartets, played oboe with remarkable skill; chapelmaster to Prince Fürstenberg. A serf belonging to Countess Lobkowitz, he was compelled to labour at the Schloss and ran away. On being recaptured the countess wished to have his teeth pulled to prevent him from playing, but he was freed by order of the Emperor. B. 1751, Lobkowitz; d. 1816, Donaueschingen.

Fiasco. *It.* "Flask." Used by English and French but not by Italians to describe a complete failure.

Fiato. *It.* Wind; respiration.

Fibich (Zdenko) composed more than 700 works, including six operas, six melodramas, the overture "Eine Nacht auf Karlstein," "Komensky Festoverture," symphonies in G minor, F, E flat, seven symphonic poems, 352 piano pieces; conducted at Prague national opera, 1875–78, Russian Church, 1878–81. B. Czarlau, Dec. 21, 1850; d. Prague, Oct. 10, 1900.

Ficta Musica. *L.* MUSICA FICTA.

Fiddle. VIOLIN.

Fiddlestick. Violin BOW.

Fidelio. Ludwig van Beethoven's only opera composed at Hetzendorf in the summer of 1805, to book adapted by Joseph Sonnleithner from Bouilly's "Lenore, ou l'Amour conjugal," was first performed Nov. 20, 1805, in three acts, with what is now called the "Leonora overture No. II," at the Theater an der Wien, Vienna. It was afterwards, with Beethoven's reluctant consent, reduced to two acts. Both take place in a Spanish prison where Florestan, a Spanish noble, is confined by order of Pizarro, the governor. Florestan's wife, Leonora, disguises herself as a lad, Fidelio, and obtains employment in the prison, where the turnkey's daughter, Marcelline, falls in love with her. Rocco, the turnkey, approves the match, although Jaquino, his assistant, also loves Marcelline. Fidelio profits by her employment to seek out her husband, but in vain. Then comes a letter announcing a visit of inspection from the minister, Don Fernando, and Pizarro at once determines Florestan shall be put to death. Rocco, the old turnkey, refuses to commit murder, so Pizarro orders him to dig a grave in which the body may be concealed, meaning to kill Florestan himself. Fidelio assists in this grewsome task, then gains admittance to the dungeon in which her husband is confined, and gives him bread and wine, for he has been nearly starved by Pizarro's orders. Florestan is brought forth, but as Pizarro tries to stab him, Fidelio throws herself between them, then covers Pizarro with a pistol. Just then a trumpet announces

the approach of Don Fernando. Pizarro rushes out in despair, and when the minister enters he instantly orders the release of his old friend Florestan and the punishment of his cruel enemy. Marcelline naturally agrees to marry Jaquino on discovering that Fidelio is a woman, and there is general rejoicing as the curtain falls. The original cast was: Don Fernando, Weinkoff, bar.; Pizarro, Meier, bar.; Florestan, Demmer, ten.; Rocco, Rothe; Jaquino, Cache; Leonore, Frl. Milder, sop.; Marcelline, Frl. Muller, sop. The principal musical numbers are: Act I: "Die Hoffnung," Marcelline; "Mir ist so wunderbar," canon-quartet; "Hat man nicht auch Geld deneben," Rocco; "Abscheulicher!" Fidelio; Act II: "In des Lebens Frühlingstagen," and "Und spür' ich nicht linde," Florestan; "O Namenlose Freude," Florestan and Fidelio. Beethoven wrote in all four overtures to this opera, which are now called the Leonore overtures No. I, No. II, No. III, and the Fidelio overture. He even planned a fifth. The second, No. III, was for the production of the modified work; the third, No. I, was for a performance at Prague which was never given, and the fourth was the Fidelio, first played May 26, 1814, on the second and final revision of the work. The Fidelio overture is in E, the others are in C.

Fidicen. Lutenist or harp player.

Field (Henry Ibbot) played and taught piano; called "Field of Bath." B. Dec. 6, 1797; d. May 19, 1848.

Field (John) composed five nocturnes which are still played, 15 which have been forgotten, seven piano concertos, four sonatas, two divertimenti, and much other music once highly esteemed; played the piano with extraordinary skill; pupil first of his father and grandfather, then of Muzio Clementi, in whose London warehouse he showed pianos; taught in Russia, and hence called the "Russian Field"; returned to England, 1824, and played at the Philharmonic concerts, London; visited Paris, and in 1833 made an unsuccessful tour of Belgium, Switzerland, and Italy; rescued from a hospital where he lay for nine months in Naples by a Russian family with whom he returned to Moscow; played with great success in Vienna on the journey north; died shortly after reaching Russia. In his nocturnes and in his piano playing Field was the legitimate precursor of Chopin. He was sufficiently admired by Liszt to have caused that composer to edit some of his works, prefacing them with an essay. B. July 26, 1782, Dublin; d. Moscow, Jan. 11, 1837.

Fielitz, von (Alexander) composed the widely known song cycle "Eiland," the opera "Das stille Dorf," Hamburg, Mar. 13, 1900; two suites for orchestra; conducted under Nikisch; taught in Berlin Stern Conservatory; conducted at the Theatre des Westens, 1904. B. Dec. 28, 1860, Leipsic; add. Berlin.

Fier. *Fr.* Proud.

Fieramente, Fiero. *It.* Proudly, boldly.

Fierrabras. Franz Schubert's three-act opera to book by Kupelwieser was composed in 1823 but never performed, although ordered by Barbaja. The score is in possession of the Gesellschaft der Musikfreunde, Vienna.

Fife. Instrument of the flute family having six finger holes with four, five, or six keys, ranging from d' to d''', set usually in B flat, F, or C. The fife, until recently employed in military fife and drum music, lacked keys and was of cylindrical instead of conical bore, with very faulty intonation.

Fife. Piccolo organ stop; two ft. piccolo.

Fifteenth. Organ stop sounding two octaves higher than open diapason; interval of double octave.

Fifth is the diatonic interval of five notes or the ancient diapente. The vibrational ratio is 2:3, a perfect consonance.

Figaro. Buffo character from the comedies of Beaumarchais in Rossini's "BARBER OF SEVILLE" and in Mozart's "NOZZE DI FIGARO."

Figura. *L.* Note.

Figurante. Ballet dancer having an individual part in the action; in French plays a silent character.

Figure. Musical phrase or sentence or MOTIF; the complete expression of an idea in music in the briefest form; numeral; florid melody.

Figured, Figurato. FLORID.

Figured Bass. Bass note with figures which serve as shorthand indications of chords. Examples: 2 indicates a 4th and 6th; 3 indicates a 5th; 4 a 5th and 8th; 9 a 3d and 5th.

Fila la Voce. *It.* To prolong a tone, swelling and diminishing it by degrees.

Filippi (Filippo) composed; edited Gazetta Musicale of Milan, wrote criticism; propagated the Wagner cult in Italy. B. Vicenza, Jan. 13, 1830; d. June 25, 1887, Milan.

Fille du Rogiment. Gaetano Donizetti's two-act opera to book by Bayard and St. Georges was first performed Feb. 11, 1840, at the Paris Opéra Comique. Its popularity was immediate and still continues. Marie, vivandière of the 21st Regiment of Napoleon's army, had been found on a battlefield in infancy by Sergeant Sulpice and adopted as "The Daughter of the Regiment." During the occupation of the Tyrol by the French Marie has developed into womanhood, and Tony, a peasant lad who has saved her from falling over a precipice, becomes desperately in love with her. While seeking an interview in the camp he is arrested as a spy, but manages to clear himself and win the consent of Marie's numerous foster-fathers to become her husband on condition that he joins the regiment. But before the wedding can take place the Marchioness of Berkenfeld appears, and Sergeant Sulpice remembers to have a letter addressed to her from Marie's father, which was attached to the child's dress when he found her. He presents this letter, and the Marchioness claims Marie as her long lost niece. Tony is rejected as an unsuitable suitor for the noble young lady, and marches away with the regiment. Marie is sad in the midst of her luxury, but presently the regiment comes marching back, and Tony has become its colonel. He renews his suit, the marchioness declines to consider it, and an elopement is planned, but on the confession of the marchioness that Marie is not her niece but her daughter by a secret marriage with an army officer of lower social position than her own, Marie yields to the mother obedience which she had denied the aunt, and, though overwhelmed with grief, renounces Tony. In the end the marchioness relents, and the regiment joyfully prepares to celebrate the nuptials. The original Marie was the soprano Anna Thillon, and the rôle was a favourite with Jenny Lind, Patti, Sonntagg, Albani, Kellogg, and Sembrich. The principal musical numbers are: Act I: "The Camp was my Birthplace," Marie; "Rataplan duet," Marie and Sulpice, bass; "All Men Confess it," Marie; "No Longer can I doubt it," Marie and Tony, ten.; "Farewell, a long farewell," Marie; Act II: "The Light of Early Day," Marie, breaking into the "Rataplan," Marie and Sulpice; "We have come, our child to free," soldiers' chorus.

Fillunger (Marie) sang sop. in concert; became teacher in Royal College of Music, Manchester, 1904. B. Jan. 27, 1850; pupil Vienna Conservatory; add. Manchester, Eng.

Filtsch (Charles) won phenomenal success as pianist in childhood; but brought on consumption by overwork. B. Siebenburgen, Hungary, July 8, 1830; pupil of Chopin and Liszt; d. May 11, 1845, Venice.

Filtz (Anton) composed 39 symphonies, played 'cello with great skill; name also spelled Fils, Filz, Filsl, and Fieltz. B. 1725, probably in Bohemia; d. 1760, Mannheim.

Fin. *Fr.* The end.

Final is the equivalent of tonic or keynote in the ecclesiastical MODES.

Finale. *It.* The last movement in a symphony or sonata; last number in the act in opera; last number on a programme.

Finch (Hon. and Rev. Edward) composed church music, including an anthem, "Grant, we beseech thee," and a Te Deum; prebendary at York and at Canterbury. B. 1664; son of Earl of Nottingham; d. Feb. 14, 1738.

Finck (Heinrich) composed church music and secular songs in strict contrapuntal style; chapelmaster to the Polish kings and to the Duke of Würtemberg, 1501–1519. B. 1482; d. June 9, 1527, Vienna. **Hermann** composed work "Practica musica," etc., an important book on theory; played organ and taught at University of Wittenberg. B. Pirna, Saxony, Mar. 21, 1527; grandnephew of HEINRICH; d. Dec. 28, 1558, Wittenberg.

Finck (Henry Theophilus) wrote "Wagner and his Works," New York, 1893; "Chopin and other Musical Essays," "Paderewski and his art," "Songs and Song Writers," 1901; "Primitive Love and Love Stories," 1900; "Romantic Love and Personal Beauty," books of travel and criticisms in New York "Evening Post" and "Nation." Graduated from Harvard, 1876; pupil of J. K. Paine in music; studied in Berlin, Heidelberg, and Vienna. B. Sept. 22, 1854, Bethel, Mo.; add. New York.

Fine. *It.* The end.

Finger (Gottfried) composed concertos and sonatas, dramatic music for English plays; musician to James II; musician to Queen Charlotte of Prussia, for whom he composed the opera "Sieg der Schönheit über die Helden." B. Moravia; chapelmaster at Gotha, 1717.

Finger Board. The wood attached to the neck of stringed instruments of the viol and guitar families, against which the strings are stopped by pressing with the fingers; manual or clavier.

Finger Cymbals. Small cymbals worn on the fingers and played like castanets.

Fingering is usually indicated in modern NOTATION for organ and piano by the numerals 1, 2, 3, 4, 5, regarding the thumbs of either hand as fingers, although in some English and American publications the thumb is indicated by a cross mark, and only the first four numerals are employed. Johann Sebastian Bach was probably the first to introduce a system of fingering which employed all the fingers and both thumbs. Paganini was the pioneer in the modern fingering for viol instruments.

Fingerleiter. *Ger.* CHIROPLAST.

Fingersatz, Fingersetzung. *Ger.* Fingering.

Finite Canon. One which is not repeated.

Finito. *It.* Finished.

Fink (Christian) composed organ music, songs, psalms for chorus and orchestra; organist and president Eslingen Seminary. B. Dettingen, Würtemberg, Aug. 9, 1831; add. Esslingen.

Fink (Gottfried Wilhelm) edited the Allgemeine Musikalische Zeitung, 1827–41; composed songs. B. Sulza, Thuringia, Mar. 7, 1783; d. Aug. 27, 1846, Halle.

Finta Giardiniera. W. A. Mozart's three-act opera buffa, to book by anonymous librettist, was first performed Jan. 13, 1775, at Munich.

Finta Semplice. W. A. Mozart's three-act opera buffa, to book by Coltellini but not produced, was composed in Vienna, 1768, when the composer was but 12.

Finto. *It.* Feint, as of deceptive CADENCES.

Fiocco (Pietro Antonio) composed masses and motets, conducted court band at Brussels, 1706. D. Nov. 3, 1714. His sons, **Jean Joseph** and **Gioseffo Hectore**, conducted successively at the Brussels court. The latter composed for and played harpsichord.

Fiochetto. *It.* Slightly hoarse.

Fioco. *It.* Hoarse.

Fioravanti (Valentino) composed "Le Cantatrici Villane," 1806, and "I virtuosi ambulanti," 1807, and in all more than fifty operas. B. 1764, Rome; d. June 16, 1837, Capua. **Vincenzo** composed operas. B. April 5, 1799; son of VALENTINO; d. Mar. 28, 1877.

Fiorillo (Federigo) composed 36 études for violin and much chamber music. B. 1753, Brunswick, where his father, a Neapolitan, was conductor of the opera.

Fioriscente, Fiorito. *It.* Florid, ornamented.

Fioriture. *It.* Cadenzas, orna-

ments; florid passages in melody or accompaniment.

Fipple Flute. FLUTE-a-bec.

Firework Music. George Frederick Handel's music in celebration of the Peace of Aix-la-Chapelle, performed in connection with fireworks in London, April 27, 1749, consisted of an overture and several movements in D, scored for 100 instruments.

Firing. Ringing all the bells in a tower together as an expression of joy, and of mourning, when muffled.

Fis. *Ger.* F sharp.

Fischer (Emil) sang bass in opera, excelling in Wagnerian rôles; debut, 1849; with Metropolitan Opera, New York, for many years. B. Germany about 1835; add. New York.

Fischer (Johann) became famous throughout northern Europe as violin virtuoso and composed for that instrument. B. Probably in Swabia 17th century.

Fischer (Johann Caspar Ferdinand) composed "Ariadne Musica Neo-Organoedum," published 1702, which gives organ preludes and fugues in twenty different keys, thus foreshadowing the scope of Bach's "Well-tempered Clavier," clavier music; chapelmaster to the Markgraf of Baden. B. about 1660; d. 1738.

Fischer (Johann Christian) composed chamber music, including a minuet, for which Mozart composed variations, and largely for oboe, on which he was a distinguished performer; served in the band of Frederick the Great, and at Mannheim, Dresden, and in London. B. 1733, Freiburg; d. April 29, 1800.

Fischer (Ludwig) sang bass in operas of Mozart, whose close friend he was. B. Aug. 18, 1745, Mayence. **Barbara** was an actress and singer of ability; wife of LUDWIG. **Joseph** sang bass admirably and became a noted impresario. B. 1780; son of LUDWIG; d. 1862. **Wilhelmine** and Mme. **Fischer-Vernier** sang, and the latter founded a girls' singing school in Vienna, 1835. They were sisters of JOSEPH.

Fis Dur. *Ger.* F sharp major.

Fish (William) composed songs, a sonata for piano and concertos; taught successfully and played violin. B. 1775, Norwich; d. Mar. 15, 1866, Norwich.

Fisher (Dr. John Abraham) composed symphonies and much forgotten dramatic music; m. Miss Powell, 1770, part owner of Covent Garden Theatre; disposed of this on her death and visited Vienna, where he m. Anna Selina STORACE; was banished by the Emperor for beating her. B. 1744, Dunstable; d. London, 1806.

Fisis. *Ger.* Double sharp F.

Fis Moll. *Ger.* F sharp minor.

Fistula. *L.* "Pipe"; **Dulcis,** FLUTE-a-bec; **Pastoricia,** shepherd's pipe; **Eburniola,** pitch pipe; **Germanica,** German FLUTE; **Panis,** pan pipe.

Fistulator. *L.* Piper.

Fithele. Old English for VIOLIN.

Fitzwilliam (Edward Francis) composed songs, the opera "Queen of a Day," a Te Deum, and a hymn. B. Aug. 1, 1824, Deal; m. Ellen Chaplin; d. Jan. 20, 1857, London.

Fitzwilliam Collection, bequeathed to Cambridge University, together with the interest of $500,000, 1816, by Viscount Fitzwilliam, includes the works of more than 250 composers of the 17th and 18th centuries.

Fladt (Anton) composed three concertinos for oboe, which instrument he played in the chief music centres of Europe. B. Mannheim, 1775; d. Munich.

Flageolet. Obsolete instrument of which the simplest surviving type is the tin whistle with six holes. It was a development of the FLUTE-a-bec or fipple flute, having a tubular mouthpiece swelling into a bulb. The tone resembled that of the piccolo, but was softer. Handel is said to have employed it in an obbligato to "O Ruddier than the Cherry."

Flageolettöne. *Ger.* **Flageolet Tones.** HARMONICS of viol instruments.

Flat. The sign in NOTATION derived from the letter b, which indicates that a note is to be lowered a semitone; **minor, as of flat 3ds and**

5ths; an instrument or voice is said to be flat when the tone produced is below true pitch. The double flat lowers a note two semitones.

Flat Tuning. French tuning for the lute, so called because French pitch was formerly lower than any other.

Flautando, Flautato. *It.* Indicates violin harmonics.

Flautino. *It.* Little flute or flageolet; instrument resembling the accordion; FLAUTANDO.

Flauto. *It.* FLUTE.

Flauto Dolce. Sweet-toned organ stop of four ft. pitch, either closed or stopped.

Flauto Magico. Name of the Italian version of Mozart's ZAUBER-FLÖTE.

Flautone. *It.* Bass FLUTE.

Flauto Piccolo. *It.* Piccolo FLUTE.

Flauto Traverso. *It.* The transverse FLUTE, as distinguished from the flute-a-bec.

Flebile, Flebilmente. *It.* Dolefully; tearfully.

Flemming (Friedrich Ferdinand) composed setting of "Integer vitæ," an ode by Horace, which is still sung in German and English universities. B. Neuhausen, Saxony, Feb. 28, 1778; d. May 27, 1813, Berlin.

Flessibilitatà. *It.* Flexibility.

Flexibility. Describes free and rapid performance of either vocal or instrumental passages.

Fliegende Holländer. Richard Wagner's three-act opera to his own libretto (or rather the libretto he sold in Paris, which was composed by Dietsch as "Le vaisseau fantôme") was first performed Jan. 2, 1843, at Dresden. The original cast included Mme. Schroeder-Devrient, sop., as Senta; and Wachter, bar., as the Dutchman. Driven to anchorage near a shore by a severe storm, the Norwegian Captain Daland regrets not having been able to make his home port, which is but a short distance off. A second vessel looms up in the storm, and its black mast and red sails proclaim that the Flying Dutchman is skipper. The captains meet, the Dutchman offers pearls for a night's lodging, and all his wealth if the daughter Daland has mentioned will become his bride. Daland agrees and the two captains sail away together. The second act reveals Senta spinning with her maidens in Daland's home. She sings the ballad of the Flying Dutchman, who, having sworn with horrid blasphemy that he would double a cape though he had to keep on trying to all eternity, has been condemned to do so. Every seven years the Dutchman is permitted to go ashore, and if he can find a maiden who will love him faithfully, the curse will be removed; but otherwise he must sail on to the day of doom. As the ballad ends, Senta cries that she would be that faithful maid, which her suitor Erik, who has just entered, hears, and is deeply grieved. Vainly does Erik plead his love. Then he points to the Dutchman's picture which hangs in the room, and declares he had dreamt the Dutchman would come, claim Senta as his bride, and sail away with her. At this moment her father and the Dutchman enter. Daland commends the stranger to his daughter, and is later rejoiced that Senta has agreed to become the Dutchman's bride. The third act represents a harbour with Daland's and the Dutchman's ships at anchor. Erik makes a last appeal to Senta, and when she refuses to listen further, reproaches her with infidelity. At this the Dutchman despairingly goes aboard his ship, believing Senta false, and orders his men to sail away. As the vessel moves from the shore Senta plunges into the sea, crying, "Here am I, faithful unto death!" the doomed ship sinks, and Senta and the Dutchman are seen transfigured and at last united. The principal musical numbers are: Act I: "Mit Gewitter und Sturm," Der Steuermann (Pilot), ten.; "Die Frist ist um," the Dutchman; Act II: "Summ' und brumm du gutes Mädchen," spinning chorus of maidens; "Johohae! trifft ihr das Schiff im Meere an," Senta; "Wie aus der Ferne," Senta and the Dutchman; closing with Daland in terzetto;

Act III: "Steuermann, lass die Wacht," sailors' chorus; "Wass muss ich hören?" Senta and Erik.

Flight (Benjamin) built organs in England; founded the firm of Flight and Kelly. **Benjamin, Jr.**, founded with Joseph Robson the organ building firm of Flight & Robson, in London, 1800, which continued until 1832, and exhibited the APOLLONICON. J. Flight was admitted to the firm on the retirement of Robson, and the house became known as Flight & Son. B. 1767, London; son of BENJAMIN; d. London, 1847.

Fling. Highland dance in 4–4 time or reel.

Flintoft (Rev. Luke) composed the double chant in G minor, the earliest known specimen of its kind, and is therefore accredited with its invention; sang Eng. Chapel Royal; became priest-vicar of Lincoln and minor canon of Westminster Abbey. B. Worcester; d. Nov. 3, 1727, London.

F Löcher. *Ger.* F holes.

Flonzaley Quartette was founded Nov., 1903, at "Le Flonzaley," near Lausanne, Switzerland, by E. J. de Coppet, solely and absolutely for the sake of art. Its position among similar organizations is exceptional, by reason of the fact that all the players are free from material preoccupation, and devote their time exclusively to the cultivation of chamber music. The quartette played in public for the first time, Nov., 1905, in Switzerland, and in the autumn of 1907 gave a series of concerts in Munich, Frankfort, Leipsic, Cologne, and Amsterdam. During the season of 1907–8 the quartette played in New York, Boston, Chicago, St. Louis, and other American cities. The plans for 1908–9 include tours of Switzerland and Germany, with two concerts in Leipsic and four in Berlin; Holland, with 20 concerts in all, four in Amsterdam and two at The Hague, returning to America, Dec. 20, 1908. Members of the quartette were: Adolfo Betti, 1st violin; Alfred Pochon, 2d violin; Ugo Ara, viola; Iwan d'Archambeau, 'cello. **Adolfo Betti** made his debut as a violinist at seven, but hoped for a career in literature rather than music, until César Thomson urged him to devote himself to the violin. He entered the Liège Conservatory, 1892, studied four years with Thomson, and won the Conservatory's gold medal. He gave concerts in Austria, Germany, and England, 1896–1900, then becoming a teacher in the Brussels Conservatory. B. Mar. 21, 1875, Florence; add. New York. **Alfred Pochon** received his first instruction on the violin from Louis Rey, Geneva, later continuing his studies with César Thomson. In 1899 he became an assistant to this famous teacher in Brussels. B. July, 1879, Lausanne; add. New York. **Ugo Ara** was at first a pupil of P. A. Tirindelli in Venice, and later of César Thomson in Liège. In 1896 he went to Vienna, where for several years he devoted himself to the study of composition with Robert Fuchs. B. 1876, Venice; add. New York. **Iwan d'Archambeau** studied 'cello with Jacobs at Brussels, and later with Hugo Becker, at Frankfort. During 1900–1 he gave chamber concerts in England. B. Sept. 25, 1880, Brussels; add. New York.

Florence has been the seat, since 1862, of the Royal Musical Institute, which teaches music in all branches and includes an academy composed of non-resident as well as resident members. The average number of pupils is 220. A Philharmonic Society existed in Florence in the 14th century, and there were first produced those Laudi Spirituali from which oratorios were evolved. Under the Medici family the early form of music drama known as "feste musicali" were performed in splendid style, and the "Academy Degli Alterati" was among the first to devote itself to the representation of opera.

Florence (Evangeline) was the professional name under which Mrs. Alexander Crerar, born Houghton, won distinction as a concert singer in London. She displayed the astonishing range of g to c''''. B. Dec. 12, 1873, Cambridge, Mass; m. Oct. 17, 1894; add. Boston.

Florid Counterpoint. The fifth

variety of COUNTERPOINT, governed by special laws intended to secure variety in effect.

Florid Music is that which is highly ornamented or embellished.

Floridia (Pietro, Baron Napolino) composed the three-act opera "Maruzza" to his own book, Venice, 1894, later performed with success in Messina, Turin, Milan, and other Italian cities; the four-act opera "La Colonia Libera" (based on Bret Harte's "M'liss"), Theatre Costanzi, Rome, 1900, and later in the principal Italian cities; symphony in D minor (first prize, Milan, 1890); several collections of piano pieces. Pupil of the Conservatory of San Pietro a Majella, Naples, his first work, a three-act comic opera, "Carlotta Cleqier," was produced at Naples, but later withdrawn by the composer, who was dissatisfied, and burned his score. His latest opera, "The Scarlet Letter," which he hoped to produce in America, was the occasion of a legal controversy with H. von Conried. He toured as concert pianist; taught piano, Milan Conservatory; then settled in Cincinnati as head of vocal department, Cincinnati College of Music. B. May 5, 1860, Modica, Sicily; add. Cincinnati, Ohio.

Florimo (Francesco) composed a funeral symphony on the death of his friend Bellini, a Te Deum, a Credo, a Dixit, a cantata, and many songs; organized the library of the Royal College of Music at Naples, making it one of the most important collections in Europe; founded the Bellini prize in that institution; wrote "A History of the College of San Pietro," Naples, 1873; a Method of Singing; "Riccardo Wagner ed i Wagneristi," 1883. B. Oct. 12, 1800, San Giorgio Morgeto, Calabria; d. Dec. 18, 1888, Naples.

Flöte. *Ger.* FLUTE.

Flotow, Freiherr von (Friedrich) composed "STRADELLA" and "MARTHA," both of which attained wide popularity; intendant of the Schwerin Court Theatre, 1856–63. The son of a noble of Mecklenberg, Flotow was trained for the diplomatic service, but in 1827 visited Paris, studied music under Reicha, and though forced to leave by the Revolution of 1830, soon returned, and continued for many years to make that city his artistic headquarters. The first and very brief version of "Stradella" was produced in 1837 at the Palais Royal, but his first success was won with "Le naufrage de la Méduse," which was produced May 31, 1839, at the Théâtre de la Renaissance, and after a creditable run, won further honors for the composer in Germany, where it was given as "Die Matrosen." "Stradella," Hamburg, 1844, became immensely popular in Germany, though it proved a failure in London and was not produced in Paris. "Martha" was an instant success from its production in Vienna, 1847, having been rewritten from the earlier ballet of the same name composed with Burgmüller and Deldevez, 1844. Other operas of Flotow's were "L'esclave de Camoens," "L'âme en peine," "Leoline," "Die Grossfürstin," "Indra," "Rübezahl," "Hilda," "Albin," "La Veuve Grapin," "Pianella," "Zilda," "L'Ombre," "Naida," and "Il Fior d'Harlem." His ballets were: "Die Libelle," "Tannkönig," "Am Runenstein." B. April 27, 1812; d. Jan. 24, 1883, Darmstadt.

Flourish. Fanfare; embellishment.

Flower (Eliza) composed the original musical setting of "Nearer my God to Thee," which had been written by her sister Mrs. Adams; other hymns and anthems, "Now pray we for our country," chorus; and "Fourteen musical illustrations of the Waverly novels." B. April 19, 1803, Harlow, Essex; daughter of Benjamin Flower; d. Dec. 12, 1846.

Flowers (Dr. George French) wrote books and music criticism; played organ in English churches; composed a Mass, 1860; Tennyson's Ode on the death of Wellington and songs. B. Boston, Eng., June 28, 1811; d. June 14, 1872, London.

Flüchtig. *Ger.* Light, rapid.

Fludd (Robert) included dissertations on music in his "Utriusque

cosmi majoris," etc., Oppenheim, 1624; Rosicrucian philosopher. B. 1574, Kent, Eng.; d. Sept. 8, 1637, London.

Flue Work. Division of organ stops which includes all pipes in which sound is produced by wind passing through a flue or windway, and striking against an edge above.

Flügel. *Ger.* "Wing." Name given both grandpiano and harpsichord because of their shape.

Flügel Horn. *Ger.* BUGLE; keyed brass valve instruments of varying range.

Flute. As employed in modern orchestra is of the transverse type, with a range of three octaves from c' upward. The piccolo flute, a smaller instrument, gives the same compass an octave higher. While the flute sounds as an open tube, its harmonics are modified by the facts that the mouthhole is less than the diameter of the tube, there is an air chamber formed at the end nearest the mouthhole by stopping the tube at the end with cork, and by modifications of the bore. The instrument is usually set in D, although there are flutes in F and in E flat for military bands. The material may be either wood or metal. The ordinary cone flute has six finger holes, six closed keys, and two opened standing keys. As improved by Boehm, the flute has 14 orifices, largely controlled, of course, by keys. The transverse flute is likewise known as the cross, or German flute, as distinguished from the direct or beak or flute-a-bec, which was blown from the end instead of from the side, and is now obsolete. The flute is among the most ancient of instruments, having been common to the Greeks and Romans, Egyptians and Asiatics, by all of whom it was made in a variety of forms, and sometimes doubled, so as to be capable of drone bass. Of the flutes-a-bec the flageolet is the only one to survive, although instruments of this type were formerly made in four sizes from bass to treble.

Flute d'Amour. *Fr.* Obsolete flute which stood in A and was of pitch corresponding to that of the Oboe d'amore.

Flute Work includes all organ stops based on the principle of the flute-a-bec not classed as Principal Work or Gedackt Work; whether open or stopped, of wood or metal. Thus far organ builders have not agreed upon the nomenclature of flute stops, and the number is infinite and fanciful. In some cases the names indicate pitch as bass flute, kleinflöte, flute descant; or the shape, as doppelflöte, flachflöte, rohrflöte; or quality, as flute creuse, flauto dolce, oboe flute, but in general they are meaningless.

Flying Dutchman. Name of the English version of Wagner's "FLIEGENDE HOLLÄNDER."

Fodor (Joseph) composed nine violin concertos, other violin pieces, and chamber music; played violin. B. 1752, Venloo; d. Oct. 3, 1828, St. Petersburg. The pianists and composers **Charles** and **Anton** were his brothers.

Fodor-Mainvielle (Josephine) sang sop. in opera; debut 1814, at the Paris Opéra Comique; retired 1833. B. 1793, Paris. **Enrichetta** sang at Königstadt Theatre, Berlin, 1846–49; daughter of JOSEPHINE.

Foggia (Francesco) composed church music for from two to nine voices, the last of Italian polyphonic writing in the style of Palestrina; court musician in Cologne, Munich, and Vienna, and chapelmaster at churches in Rome. B. 1604, Rome; d. Jan. 8, 1688. His son **Antonio** succeeded him as chapelmaster at Santa Maria Maggiore, Rome.

Foglietto. *It.* The leader's or first violin's part, containing cues, and therefore available for the conductor if the full score is wanting.

Fois. *Fr.* Time; **Deuxième,** second time; **Dernière,** last time; **Première,** first time.

Foli (Signor) was the stage name adopted by Allan James Foley, who sang bass with distinction in opera and concert. B. Cahir, Tipperary, Ireland, Aug. 7, 1835; d. Southport, Eng., Oct. 20, 1899.

Folia. Spanish dance resembling the fandango, sometimes like the chaconne and passacaille, written on a ground bass.

Foliated. Melody to which ornamentation has been added.

Folk-Song as well as Folk-Dance is that music of racial or national character which has developed among various peoples and has become traditional. The study and preservation of Folk Music is an important function of the Folk Lore Societies which have grown up in America and in other civilized countries.

Folk Song Society was founded in London, June 16, 1898, for the preservation and collection of folk songs, and in the first six years of its existence had issued five publications. The first president was the late Lord Herschel, who was succeeded by Lord Tennyson.

Fondamentale. *Fr.* Fundamental.

Fonds d'Orgue. *Fr.* Foundation stops of the organ.

Foot. Metrical measure; drone, bass; chorus of a song; the portion of an organ pipe below its mouth.

Foote (Arthur) composed the cantatas "The Wreck of the Hesperus," "The Farewell of Hiawatha," "The Skeleton in Armor," the symphonic poem "Francesca di Rimini," the overture "In the Mountains," a serenade for strings; suites in D minor and E major; played organ and taught in Boston, Mass.; pupil of B. J. Lang and of J. K. Paine, Harvard; A.M. Harvard, 1875. B. Mar. 5, 1853, Salem, Mass.; add. Boston.

Forbes (Henry) played piano, organ; conducted Societa Armonica, London. B. 1804, London; d. Nov. 24, 1859. **George** composed the opera "The Fairy Oak," Drury Lane, London, 1845, the oratorio "Ruth," songs and psalm tunes; gave concerts with his brother HENRY. B. 1813, London; d. 1883.

Ford (Ernest) composed services in use at St. Paul's and Westminster Abbey, London; the ballets "La Frolique," "Brighton Pier," "Faust," "La Danse," and the operettas "Daniel O'Rourke," 1884, "Mr. Jericho," "Jane Annie," the cantata "Eve of the Festa"; conducted Royal Amateur Orchestral Society; pupil Royal Academy of Music, London; first important work was a "Domine Deus" for the 250th anniversary celebration of Harvard University, on which occasion he visited America. B. Feb. 17, 1858, Warminster, Wilts, Eng.; add. London.

Ford (Thomas) composed the four-part songs "Since first I saw your face" and "There is a ladie sweet and kind," included in his publication "Musicke of Sundrie Kindes," London, 1607; English court musician. B. about 1580; d. Nov. 17, 1648.

Forkel (Johann Nicolaus) wrote the first life of J. S. Bach, Eng. trans., London, 1820, many critical, theoretical, and historical books on music; composed the oratorios "Hislias," 1789; "Die Hirten bei der Krippe," four cantatas for chorus and orchestra. B. Feb. 22, 1749, near Coburg; d. Göttingen, Mar. 17, 1818.

Forlana. *It.* Lively Venetian dance in 6–8 time.

Form is a term which may be properly restricted to the general principles governing the construction of Absolute or Pure music, of which the highest type is the Sonata. The Concerto, the Symphony, the Overture, the String Quartet and Trio, treated under separate heads, are all varieties of the Sonata. Where music is wedded to words whether in song, opera, or oratorio, it must lend itself to the character of the words, since its primary purpose is to add force and expression to whatever thought, sentiment, or emotion the words convey. In programme music the composer must be equally unfettered by form, since it is his purpose to portray a character, an episode, or tell a story, translating the ideas conveyed by words into tones. Absolute music speaks the higher and universal language of the emotions which is not dependent for expression upon words; which cannot, indeed, be so well expressed in words. That sense of perspective and proportion which is looked for in the work of the painter, the sculptor, the architect, the poet, must be gratified in pure music also. In none of the arts can it be attained by rule. In none of them is it capable of exact definition. In the course of

centuries certain principles have developed, however, by which symmetry and proportion in the sonata form may be sensed. When instrumental music began to develop apart from its function as accompaniment to the voice, the first expression of form was found in the Suites for orchestra or solo instruments. These were collections of dances so grouped as to afford agreeable contrast in rhythm, tempo, and key, and variety in melody. The Sonata was evolved from the Suite, and C. P. E. Bach was among the first to compose sonatas in the three movements which still distinguished it. Joseph Haydn, called the Father of the Symphony, confesses his obligations to Bach, and he, with Mozart, gave the sonata a still more definite form. Beethoven enlarged upon and improved the form of the sonata, which remains unchanged today, and is likely to remain unchanged until the advent of another great master. In modern usage the term symphony is restricted to the orchestral sonata, overture to a more condensed orchestral composition upon sonata lines; concerto to compositions for one or more instruments with orchestra, designed to display both the resources of the instruments and the skill of the performers, while the word sonata itself is reserved for compositions for one or two instruments. Bearing in mind these distinctions, it will suffice to know the general plan of the sonata and the points of difference between it and the several members of its family above enumerated. The sonata is usually in three movements. The first, which may or may not have a short introduction in slow time, is usually an allegro. The second movement may range from andante to adagio, while the third usually returns to allegro. In the early sonata form employed by Haydn and Mozart the first movement begins with the announcement of a theme or melody, the end of which is marked by a cadence; then comes the second theme often in the dominant key, and of course contrasted in melody; then another cadence, followed by the development or working out, and finally a return of both themes, the second modulated to the key in which the movement opens, concluding with a brief coda. The second movement is constructed in the same manner, usually in a related key, while the third movement is in RONDO form, and returns to the key of the first movement. Adhesion to closely related keys and a sharply defined cadence to close each section were characteristics of the early sonatas. Beethoven found the general sense of key tonality more highly specialized when he reached maturity, and he was therefore able to indulge in a wider range of keys, and to eliminate the frequency of the cadences. He likewise introduced additional themes, and expanded the coda, often employing fresh material, until it became an important feature of the composition.

Formes (Karl Johann) sang bass in opera, debut Cologne, Jan. 6, 1842, and in the principal cities of Europe and America. B. Aug. 7, 1810, Mülheim on the Rhine; d. Dec. 15, 1889, San Francisco. **Theodore** sang ten., Berlin Opera, 1851–66; toured America with his brother KARL JOHANN. B. June 24, 1826, Mülheim; d. Oct. 15, 1874, near Bonn.

Fornasari (Luciano) sang bass in opera at Milan, Havana, Mexico City, New York, and London, 1828 to 1846.

Fornia (Rita P. Newman) sang coloratura sop. at Metropolitan Opera House, New York, and Covent Garden, London; debut, 1901, Hamburger Stadt Theatre; pupil of Jean de Reszke and of Frau Nicklass Kempner. B. July 17, 1879, San Francisco, Cal.; add. New York.

Forster & Andrews built organs in England. The firm established its factory at Hull, 1843.

Förster (Emanuel Aloys) composed 48 violin quartets, preludes and fugues for organ, piano sonatas; taught and wrote on theory and composition; highly esteemed by Beethoven. B. Jan. 26, 1748, Niederstein, Glatz, Silesia; d. Vienna, Nov. 12, 1823.

Forster (Georg) edited five books

of German secular songs, Nuremberg, 1539-56, including Isaac's "Insbruck, ich muss dich lassen," afterwards employed as a chorale and harmonized by Bach in his "St. Matthew Passion" to the words beginning "Wer hat dich so geschlagen," and in all 380 numbers, of which he composed 37; edited two books of sacred music, including selections from Josquin and Okeghem. B. 1514, Amberg; d. 1568, Nuremberg.

Forster (William) made violins of excellent quality; published music in London from 1781 to 1787, including many of Haydn's works; learned his craft from his father, William, and grandfather, John, who made both violins and spinning wheels at Brampton. B. May 4, 1739, Brampton; d. Dec. 14, 1808, London. **William, Jr.**, made violins on the Stainer and Amati models; became music seller in London to the Prince of Wales and Duke of Cumberland, hence called "Royal" Forster. B. 1764; son of WILLIAM; d. 1824. **William** made violins but soon engaged in other business. B. 1788; son of WILLIAM, JR.; d. 1824. **Simon Andrew** wrote "The History of the Violin and other Instruments played with the Bow," London, 1864; made violins and continued the business of his father, WILLIAM, JR. B. 1801; d. Feb. 2, 1870, London.

Forsyth Bros. sold pianos in Manchester, Eng., and engraved music. The business was founded by Henry and James Forsyth, 1857, and became a corporation under the presidency of James Forsyth, 1901. Henry Forsyth died 1885.

Forte. *It.* "Loud"; indicated in NOTATION by abbreviation f., in a lesser degree by mf. Mezzoforte, and in the comparative and superlative degrees by ff. and fff. which indicate Fortissimo and Fortississimo.

Fortemente. *It.* Loudly, vigorously.

Forte-Piano. *It.* "Loud-soft." The sudden transition from loud to soft is indicated in NOTATION by the abbreviation fp.

Forte Possibile. *It.* As loud as possible.

Forti (Anton) sang bar. in opera and concert, debut Presburg, 1807; created Lysiart in "Euryanthe," 1823. B. June 8, 1790, Vienna; d. July 16, 1859, Vienna.

Fortsetzung. *Ger.* Continuation or development of an idea.

Forza, con. *It.* With force or emphasis.

Forza del Destino. Giuseppe Verdi's four-act opera to book by Piave was first performed Nov. 11, 1862, at St. Petersburg.

Forzando. *It.* "Forcing." Accent or emphasis indicated in NOTATION by sign or the abbreviations fz. or sf.

Forzato. *It.* FORZANDO.

Foster (Muriel) sang con. in concert with success in Europe and America; debut in oratorio, Bradford Festival, Eng., Nov. 6, 1896; pupil Royal College of Music. B. Nov. 22, 1877; add. London. **Hilda** sang in concert with her twin sister MURIEL, but retired on her marriage to F. C. Bramwell, 1900.

Foster (Myles Birket) composed "Isle of Arran," symphony in F sharp minor, 40 anthems, Communion Service in B flat, Evening Service in C for male voices, Festival Service in A, the cantatas "The Seven Last Words" and "Seed Time and Harvest"; the children's cantatas "Cinderella," "Lampblack," "Beauty and the Beast," "The Angel of the Bells"; wrote "Anthems and Anthem Composers," Novello, 1901; pupil Royal Academy of Music; played organ. B. Nov. 29, 1851, London, son of Birket Foster; add. London.

Foster (Stephen Collins) composed 175 songs, for most of which he wrote the words, including "Old Black Joe," "Swanee River," or "Old Folks at Home," "My Old Kentucky Home," "Old Uncle Ned," "O, Susanna," "The Louisiana Belle," "Old Dog Tray," "Massa's in de Cold, Cold Ground," "Gentle Annie," "Willie We Have Missed You," "I would not Die in Springtime," "Come where my love lies dreaming," "I see her still in my dreams," "Open thy lattice, Love," "Laura Lee," and "Ellen Bayne," the last probably the original of the tune "John Brown's Body." Many songs

of Foster have been harmonized as part songs, and are known the world over. There is no foundation for the assumption that he utilized the melodies of the negro slaves, for he came little in contact with that class, the error having arisen from the fact that most of his songs were first made known and were written for the "NEGRO MINSTRELS," who furnished a highly popular form of entertainment in his day. In music Foster was largely self taught, but he became familiar with the music of Beethoven, Mozart, and Weber in boyhood, had learned to play the flageolet at seven, and although debarred by his environment from composing in the larger forms, his power of invention was remarkable, his taste excellent. A thorough Bohemian in temperament, he possessed a talent for painting as well as for music, and taught himself German and French, but was content to take the profits on his songs without striving for distinction along more pretentious lines. He even permitted the first edition of "Swanee River" to be published as the work of Christy, the minstrel. Foster was born July 4, 1826, of Irish parentage, near Pittsburgh, Pa. At 14 he entered the Academy at Athens, Pa., and while a student there published a waltz for four flutes, and in 1842 his first song, "Open thy lattice, Love." His education was completed at Jefferson College, and thereafter he made his home in Pittsburgh. While in New York he was attacked with a malarial fever, and died Jan. 13, 1864.

Fougt (Henry) published music in London; was the pioneer in cheap publications, selling sheet music at a penny per page, while the average price of other publishers was sixpence. Probably a native of Ireland; established his business in 1767.

Foundling Hospital is the London charity for which George Frederick Handel composed the anthem "Blessed are they that consider the poor." He also gave concerts that brought nearly $40,000 to the management; presented a fine organ built by Dr. Morse, and bequeathed to it a full part score of the "Messiah," which has been found useful in correcting later editions.

Fourchette Tonique. *Fr.* Tuning fork.

Fourneaux (Napoleon) invented improvements for reed instruments, the accordeon and the organ. B. Léard, Ardennes, May 21, 1808; d. July 19, 1846, Aubanton, Aisne.

Fournier (Pierre Simon) engraved music and improved type employed in publishing music, substituting round for the old lozenge-shaped notes; wrote on the music publishing trade in France. B. Sept. 15, 1712, Paris; d. Oct. 8, 1768.

Fourniture. *Fr.* Organ mixture stop.

Fourth. Interval of four notes; the Greek Diatessaron.

Fra Diavolo. Daniel F. E. Auber's three-act opéra comique to book by Scribe was first performed Jan. 28, 1830, at the Paris Opéra Comique. It not only established the composer as a favourite with music lovers in the French capital, but proved equally popular when sung elsewhere in Italian and English. Fra Diavolo, a bandit, has failed in an attempt to rob Lord and Lady Allcash of their jewels, but, disguised as a marquis, he makes an impression upon the susceptible Lady Allcash, and learns the trick by which their property was saved. The party stops at the inn of Terracina, where Fra Diavolo plans another attempt at robbery. Meantime the carbineers are endeavouring to capture the famous bandit, and Zerlina, the innkeeper's daughter, describes him in a popular song which celebrates his misdeeds, to the great delight of the marquis. Zerlina is to marry Lorenzo, the soldier who has been ordered to capture Fra Diavolo. Fra Diavolo conceals himself with two of his comrades, Beppo and Giacomo, in her room, in order that when all are asleep they may gain access to the Allcash jewels. Returning carbineers arouse the guests before the bandits can carry out their plans, and when the company hears a sudden noise in the closet, Fra Diavolo steps out, and explains that he has been given a rende-

vous by Zerlina. He thus escapes suspicion as a thief, although challenged to a duel by Lorenzo. One of the bandits is captured, however, and he betrays Fra Diavolo. The following day the famous bandit is killed while trying to escape from the soldiers, who have ambushed him, but not before he has cleared Zerlina's character. The principal musical numbers are: Act I: "I don't object," Lord and Lady Allcash; "On yonder Rock reclining," Zerlina; "The Gondolier, fond Passion's Slave," Fra Diavolo; Act. II: "Let us, I pray, good wife, to rest," Lord and Lady Allcash; "Young Agnes," Fra Diavolo; "'T is Tomorrow," Zerlina; "O Holy Virgin," Zerlina; Act III: "Proudly and Wide my Standard flies," Fra Diavolo; "Then since Life glides so fast away," Fra Diavolo; "O Holy Virgin! bright and fair," chorus of peasants.

Framery (Nicholas Etienne) wrote both words and music of the comic opera "La Sorcière par hazard," 1783; adapted libretti; made translations and wrote on music; edited "Le Journal de Musique," 1771–78; aided in the preparation of several dictionaries. B. Mar. 25, 1745; d. Nov. 26, 1810, Paris.

Franc (Guillaume) edited an important Psalter for the Calvinists of Lausanne, but not the famous book of 35 psalms published by Calvin's order in Geneva, 1542, long attributed to him, more recently to BOURGEOIS. In 1541 he settled in Geneva, sang at St. Peter's and was master of the children, but became a member of the choir at Lausanne, 1545. B. Rouen; d. Lausanne, 1570.

Française. *Fr.* Country dance in triple time.

Francesca de Rimini. Ambroise Thomas's four-act opera to book by Barbier & Carré was first performed April 14, 1882, at the Grand Opéra, Paris. Hermann Goetz's unfinished opera of the same title, completed from the composer's sketches by Ernest Frank, was first performed Sept. 30, 1877, at Mannheim. Peter Ilyitch Tschaikowsky's symphonic poem, Op. 32, was written and first performed in 1876.

Francesina, La (Elizabeth Duparc) sang sop., 1736–45, in opera and oratorio under Handel's direction in London.

Franchetti (Alberto) composed the operas "Asrael," Brescia, 1888; "Cristoforo Colombo," Genoa, 1892; "Fior d'Alpe," Milan, 1894; "Signor di Pourceaugnac," Milan, 1897; "Germania," Milan, 1902; a symphony in E minor. B. Sept. 18, 1860, Turin; add. Turin.

Franchezza. *It.* Freedom, confidence.

Franchise. *Fr.* Freedom, confidence.

Franchomme (Auguste Joseph) composed adagios for 'cello which are highly esteemed, one concerto, potpourris, and variations, and (with Chopin) a duo on "Robert le Diable"; was the most famous 'cellist of his day; founded quartet concerts with Alard and Hallé; pupil and afterwards teacher at the Paris Conservatoire. B. April 10, 1808, Lille; d. Jan. 22, 1884, Paris.

Franciscello played 'cello in Rome to Scarlatti's harpsichord accompaniment, at Naples, Vienna, and Genoa, 18th century.

Franck (César) composed "Les Beatitudes," oratorio; "Rebecca," Biblical idyl; "Psyche," symphonic poem; "Redemption," church music; chamber music, and operas; ranked as the greatest of modern French teachers; and was probably the greatest of church organists and composers since the time of Bach. Franck's education was begun in the Conservatoire at Liège, but at 15 he was admitted to the Paris Conservatoire, where he studied counterpoint and fugue under Leborne and piano under Zimmerman and obtained a first prize in 1838 by transposing a passage at sight to a third below. Forbidden by his father to compete for the Prix de Rome, Franck left Paris, 1842, and taught for two years in Belgium, returning to the French capital 1844. In 1848 he became organist at Ste. Clotilde, a post which he filled with

distinction for 32 years. In 1872 he became professor of organ at the Conservatoire. Among his pupils were Vincent d'Indy, Henri Duparc, Ernest Chausson, Arthur Coquard, Samuel Rousseau, G. Pierné, Augusta Holmes, Charles Bordes, Guy Ropartz, and Camille Benoit. Franck's entire life was characterized by prodigious activity. During many years he was capable of teaching ten hours daily without neglecting composition, and at all times he exerted a profound influence over the younger musicians, by whom he was called "Angelic Doctor" and "Pater seraphicu-." Important works other than those mentioned above are: the operas "Le Valet de Ferme," 1848; "Hulda," "Ghisèle," a "Prelude, Chorale, and Fugue," 1884; "Prelude et Finale," 1889; both for piano; the songs "Mariage des Roses," "Les Cloches du Soir," "La Procession"; the part songs for female voices, "La Vierge à la Crèche," "L'Ange Gardien," "Les Danses de Lormont," "Soleil," "Premier Sourire de Mai"; "Le Chasseur Maudit," symphonic poem for orchestra, 1884; "Les Djinns," symphonic poem for piano and orchestra, 1884; Variations Symphoniques for piano and orchestra, 1885; Sonata in A for piano and violin, 1886; Symphony in D, 1889; Andantino for violin with piano accompaniment; Mass for three solo voices, chorus, and orchestra; Hymne for four-part male choir to Racine's words; five pieces for harmonium; 59 motets for harmonium; nine Grandes Pieces; three offertories for soli and choir; four motets; Ave Maria, Veni Creator, for ten. and bass; O Salutaris, Chants d'Eglise, in three and four parts with organ accompaniment; transcriptions from ancient compositions for organ, Sonata for piano, "Les Trois Exilés," national song for bass and bar. voices; "Le Grade d'Honneur"; three trios for piano and strings, F sharp, B flat, B minor, Op. 1; fourth trio for piano and strings, in B major, Op. 2; Eclogue for piano, Op. 3; first duet on "God Save the King," for piano, Op. 4; first Caprice for piano, Op. 5; Andantino Quietoso for piano and violin, Op. 6; "Souvenir d'Aix la Chapelle," for piano, Op. 7; piano transcriptions of four songs by Schubert, Op. 8; ballad for piano, Op. 9; solo for piano with quintet accompaniment, Op. 10; first grand fantasie for piano on Dalayrac's "Gulistan," Op. 11; second grand fantaisie on the same, Op. 12; fantaisie for piano, Op. 13; duet for piano and violin on Dalayrac's "Gulistan," Op. 14; fantaisie for piano on two Polish airs, Op. 15; Fantaisie for organ, Op. 16; Grande Piece Symphonique for organ, Op. 17; Prelude, Fugue, and Variations for organ, Op. 18; Pastorale for organ, Op. 19; "Prière" for organ, Op. 20; Finale for organ, Op. 21; Quasi Marcia for harmonium, Op. 22. B. Liège, Dec. 10, 1822; d. Nov. 8, 1890, Paris.

Franck (Melchior) composed "Jerusalem, du hochegebaute Stadt," "Wenn ich in Todesnöthen bin," and other chorales; "O Jesu, wie ist deine Gestalt" and "Der Brautigam wird bald rufen" and other hymns; improved the accompaniments of songs; chapelmaster to the Duke of Coburg. B. 1573, Zittau; d. June 1, 1639, Coburg.

Franco (Magister) wrote "Ars Cantus Mensurabilis," which is believed to have been the first treatise on "Measured Music," and may have invented the Longa, Duplex Longa, Brevis, and Semibrevis, which were the four primary characters employed in old NOTATION. There is much confusion regarding Franco's identity, and it is possible that there may have been three Magister Francos in the 11th and 12th centuries, as there are records of Franco de Colonia, Franco Leodiensis, Franco Parisiensis, Franco of Cologne, and Franco of Liège.

Francoeur (François) composed sonatas, operas, and ballets; surintendant de la musique du roi at Paris, 1760–78. B. Sept. 28, 1698, Paris; d. Aug. 6, 1787. **Louis Joseph** wrote on instrumentation; composed operas; conducted and from 1792 managed the Paris Opéra. B. Oct. 8, 1738, Paris; nephew of FRANÇOIS; d. Paris, Mar. 10, 1804.

Frank (Ernst) composed the operas

"Adam de la Halle," Carlsruhe, 1880; "Hero," Berlin, 1884; "Der Sturm," modelled on Shakespeare's "Tempest," Hanover, 1887; directed the chorus at the Vienna Imperial Opera; chapelmaster at Hanover in succession to von Bülow. B. Feb. 7, 1847, Munich; d. Aug. 17, 1889, near Vienna.

Franklin (Benjamin) found time amidst other activities to invent the HARMONICA or Musical Glasses. B. 1706, Boston, Mass.; d. 1790, Philadelphia.

Franko (Nahan) played violin, piano, and conducted; debut at eight with Patti, with whom he toured the world; then studied in Berlin with Rappoldi, De Ahna, and Wilhelmj, later with Joachim; resumed concert playing; joined Metropolitan Orchestra, New York, under Dr. Damrosch, 1883, became concertmeister, and under H. von Conried, ballet conductor, and in 1905 full conductor with Vigna and Hertz, the only American-born musician to hold such a post; retired 1907, and organized his own orchestra, giving concerts in Central Park in the summer of 1908 and under private auspices; was concertmeister for Duss, Warren, and other concerts of large proportions. B. New Orleans, July 23, 1861; add. New York. **Sam** played violin and gave notable chamber concerts of old music in New York; taught; debut with his brother NAHAN and pupil of the same masters, also of Vieuxtemps, Paris; touring with Patti, equally proficient as pianist. B. New Orleans, Jan. 20, 1857; add. New York.

Franz (Karl) played French horn and Baryton with such skill that Haydn composed for him a cantata for Baryton and voice (on the death of Frederick the Great), which Franz gave in concert tours, singing and playing Baryton; became court musician at Munich, 1787. B. Langenbielau, Silesia, 1738; d. 1802, Munich.

Franz (Robert) composed 257 songs with piano accompaniment, which are esteemed the best lieder of modern times aside from those of Schubert and Schumann, a Kyrie for four-part chorus and solo voices a capella; an eight-part setting of Psalm cxvii for double chorus; liturgy for the Evangelical Church, chorales, part songs, and for male chorus; made arrangements of the works of Bach and Handel, transcribing their figured bass accompaniments for modern orchestra; wrote several books on music. Son of Cristoph Franz Knauth, a well-to-do citizen of Halle, who opposed his early ambition to adopt music as a profession; young Franz, as he preferred to be known, became a pupil of Schneider at Dessau in 1835. Two years later he returned to Halle, but for six years was unable to obtain employment, and occupied himself in studying the works of Bach, Beethoven, and Schubert. His first set of songs, published in 1843, aroused the admiration of Schumann, and in course of time Franz was made organist at the Ulrichskirche, conductor of the "Singakademie," finally royal music director, and doctor of music in return for lectures before the students at Halle University. Deafness and failing health compelled him to retire from active work in 1868, and he suffered from poverty until four years later, when Joachim, Liszt, and Helene Magnus gave a series of concerts for his benefit which netted $25,000. B. June 28, 1815, Halle; d. Oct. 24, 1892, Halle. See Biography, Dr. W. Waldeman, Leipsic, 1893; sketches by Saran, Ambros, and Liszt.

Fränzl (Ferdinand) composed nine concertos and four concertinos for violin, overtures, a symphony, songs, and operas; appeared as violin virtuoso at Mannheim at seven; conducted at Munich Opera, 1806. B. Schwetzingen, Palatinate, May 24, 1770; d. 1833, Mannheim.

Franzton. *Ger.* French pitch.

Frasi. *It.* Phrases.

Frasi (Giulia) sang sop. in opera and oratorio under Handel in London, 1743–58.

Freddamente. *It.* With coldness, indifference.

Frederick the Great composed an overture for "Galatea ed Acide," march for Lessing's "Minna von Barnhelm," and the "Hohenfriedberg

March," parts of the opera "Il Re pastore," aria for "Il trionfo della fedeltà," aria for Graun's "Coriolano" (for which he wrote the libretto), many concertos, and other pieces for flute; played flute and clavier; instituted tri-weekly singing lessons in the Prussian schools; established a court band in Berlin, and opened a new opera house in that city, Dec. 7, 1742. Frederick received his first lessons from Gottlob Hayn, Cathedral organist, and began to study flute, 1728, with Quantz, and retained that gifted musician in his employ during life. 120 compositions of Frederick's were edited by Spitta and published by Breitkopf & Härtel, 1889. See Spitta's essay on this publication. B. Jan. 24, 1712, Berlin; succeeded his father as King of Prussia, 1740; d. Aug. 17, 1786, Sans-Souci, Potsdam.

Freddezza, con. *It.* With coldness, with indifference.

Fredon. *Fr.* Vocal ornaments; quaver or tremolo; humming a tune.

Free Chant. Simple chant for Anglican Psalms or Canticles with two-chord phrases to each hemistich of the words.

Free Fugue. One in which the answer and treatment are not in strict accordance with the rules; independent melodies added to a canon or fugue to strengthen the harmony.

Free Reed. One which does not strike the sides of its aperture.

Free Style is that in which the rules of counterpoint are not strictly followed.

Frege (Livia Gerhard) sang sop. in opera and concert until her marriage with Dr. Frege, of Leipsic, and thereafter only in concert or in her own home, where she had a singing society of 50 voices, led by David and conducted by Lange, at which the songs of her friend Mendelssohn were usually tried before being given to the public; pupil of Pohlenz. B. Gera, June 13, 1818; d. Leipsic, Sept. 22, 1891.

Fregiatura. *It.* Ornament or embellishment.

Freie Schreibart. *Ger.* "Free writing"; composition in free style.

Freischütz. Carl Maria von Weber's three-act opera to book by Kind was first performed June 18, 1821, at Berlin, later in Italian, French, and English, and with new libretti. Max, a skilful marksman, loves Agathe, daughter of Kuno, chief huntsman to Prince Ottakar of Bohemia, and has been promised his prospective father-in-law's post if he can prove his worth at a hunting match, since Kuno is about to retire. Caspar, who also loves Agathe, but who has sold himself to the demon Zamiel, contrives a plot by which Max is to be delivered to the evil spirit as a substitute for himself. With Zamiel's aid he causes Max's bullets to go astray during a preliminary trial of skill, and then prompts the despondent marksman to repeat the words "In Zamiel's name" when he gets another shot. Max does so, and brings down an eagle. After this Caspar finds it easy to persuade Max that by Zamiel's aid he can get magic bullets which will always go straight to the mark, and to appoint a meeting in the Wolf's Glen, where Zamiel's aid can be evoked. The second act discloses Kuno's home. Agathe has a foreboding of evil which is confirmed by the despondency of Max, but a hermit has given her a wreath of magic roses which she hopes will protect her. The scene shifts to the Wolf's Glen, where Max and Caspar await the coming of Zamiel. Spectres and grotesque beasts, even the ghost of his mother fail to move Max from his purpose, and when Zamiel appears seven bullets are cast. Six are to be used by Max, but the seventh is to be directed at Zamiel's pleasure. In the third act we see Agathe preparing for her wedding. She tells Aennchen about a dream in which she had assumed the form of a dove, and had been struck down by one of Max's bullets, but becomes less melancholy as she dons the wreath of roses given her by the hermit. Then the scene again shifts to the field in which the marksmen are exhibiting their skill before Prince Ottakar and his court. Six times have Max's bullets gone straight to the mark. The seventh bullet is fired, by command of the

Prince, at a dove. Agathe cries: "I am the dove," and falls to the ground. Then Max confesses that he has been in league with Zamiel, at which Ottakar orders him into exile. But it appears that the wreath of roses has saved Agathe. She is only stunned, and the bullet directed by Zamiel has slain Caspar. Then the hermit intercedes for the unfortunate lover, and it is arranged that, after a year of penance, Max is to become chief huntsman and marry Agathe. The overture has long been a favourite in the concert room. The principal musical numbers are: Act I: "O diese Sonne, furchtbar steigt sie mir empor," Max, Kuno, Caspar, and chorus; "Durch die Wälder," Max; "Hier im ird' schen Jammerthal," Caspar; "Triumph! die Rache, die Rache gelingt"; Act II: "Schelm! halt fest," Agathe; "Kommt ein schlanker Bursch gegangen," Aennchen; "Leise, leise, fromme Weise," Agathe; "Wie? was? Entsetzen," Max, Aennchen, Agathe; Incantation Music at Wolf's Glen; Act III: "Und ob die Wolke sie verhülle," Agathe; "Einst träumte meiner sel'gen Base," Aennchen; "Wir winden dir den Jungfern-Kranz," Bridal Chorus; "Was gleicht wohl auf Erden dem Jägervergnügen," Hunting Chorus. The original cast was: Ottakar, Rubinstein, bar.; Kuno, Waner, bass; Caspar, Heinrich Blume, bass; Max, Karl Stümer, ten.; Hermit, Gern, bass; Killian, Wiedemann, ten.; Agathe, Karoline Seidler, sop.; Aennchen, Johanna Eunike, sop.

Fremstad (Anna Olivia) made her operatic debut in 1895 as Azucena in "Trovatore"; sang in Bayreuth Festival, 1896; at the Royal Opera, Vienna, as Brangäne in "Tristan and Isolde," 1897, and was engaged for three years, from 1900, at the Munich Opera, where she was very popular as Carmen. During this engagement she appeared two seasons at Covent Garden, London, where she first sang the rôle of Venus, and in 1903 joined the artists at the Metropolitan Opera House, New York, where she was heard in these rôles, and likewise as Fricka, Brünhilde, Kundry, Selika, Santuzza, Isolde, and as Salome in the Strauss opera of that name. Brought to America at the age of 12 by her parents, who settled at St. Peter, Minn., Madame Fremstad, who had played piano in public at nine soon organized a music class, but in 1890 settled in New York and became soloist at St. Patrick's Cathedral. In 1893 she began an 18 month sojourn in Berlin as a pupil of Lilli Lehmann. She was favourably received in Paris as Salome and likewise in the name part of Bruneau's opera "Veronique." The French government made her an officer of the Academy, and in 1907 officer of Public Instruction. B. Stockholm, Sweden; m. Edson Webster Sutphen, April 15, 1906; add. New York.

French Horn. Popular name of the orchestral HORN, so called from its having been first employed in France as a hunting horn.

French Sixth. Altered SIXTH.

French Violin Clef. G clef placed on the first line of the stave.

Frescobaldi (Girolamo) became the most celebrated of 17th century organists, attracting an audience of 30,000 at his first performance in St. Peter's, Rome, where he played from 1608 to 1643, except for five years spent with the Grand Duke of Tuscany; composed madrigals, four-part fantasies; 12 toccatas, and other organ music; taught Froberger; pupil of Luzzachi. B. Sept. 9, 1583, Ferrara; d. Mar. 2, 1644, Rome.

Frets are small transverse ridges of wood or ivory which mark the chromatic division of the fingerboard of guitars and lutes, forming a temporary nut when strings are brought in contact with them by pressure of the fingers. Frets are common to all stringed instruments of oriental origin, and were once employed for the viols, but abandoned owing to difficulties of temperament in extreme keys, and the fact that slurs are impossible on fretted instruments.

Fretta, con. *It.* With haste or speed.

Freund (John C.) wrote articles and criticisms in numerous American musical periodicals. B. Nov. 22, 1848,

London, England; settled in the United States; add. New York.

Friberth (Karl) wrote opera-libretti; composed church music; sang ten. at St. Stephen's and court opera, Vienna; m. Maria M. Spangler, with whom he had sung in Esterhazy's service under Haydn; made Knight of the Golden Spur by Pius VI while touring Italy. B. June 7, 1736, Wüllersdorf, Lower Austria; d. Aug. 6, 1816, Vienna.

Frichot claimed to have invented the ophicleide. B. France, settled in London, 1790.

Frick (Philip Joseph) played organ and harmonica; wrote on music. B. May 27, 1740, near Würzburg; d. June 15, 1798.

Frickenhaus (Fanny Evans) played piano and gave London chamber concerts with Joseph Ludwig, at which important novelties were produced. B. June 7, 1849, Cheltenham; m. Augustus Frickenhaus; add. London.

Friderici (Daniel) composed the four-part madrigal "Einstmals das Kind Cupido" and other secular music; cantor, 1617–54, at the Marienkirche, Rostock, Mecklenburg. B. near Eisleben, about 1600.

Friedheim (Arthur) played piano and conducted; debut in St. Petersburg at eight, when he played Field's A major concerto; friend and pupil of Liszt; taught and played in America, 1894; taught in Royal College of Music, Manchester, Eng., but resigned 1904; composed the opera "Die Tänzerin" to his own libretto. B. Oct. 26, 1859, St. Petersburg; add. London.

Friedländer (Max) edited vocal music of Schubert, Schumann, and Gluck; taught music University of Berlin; sang bar. in concert; pupil of Manuel Garcia and Stockhausen. B. Oct. 12, 1852, Brieg, Silesia; add. Berlin.

Friedländer (Thekla) sang sop. in concert, excelling in the songs of Schubert, Schumann, and Brahms; debut 1873 at the Gewandhaus, Leipsic; pupil of Ferdinand Hiller and Schneider, Cologne.

Frisch. *Ger.* Lively.

Fritz (Barthold) built organs, clavecins, and clavichords. B. Brunswick, 1697; d. July 17, 1766, Brunswick.

Froberger (Johann Jacob) held the post of court organist at Vienna, 1637 to 1657; journeyed to England, was robbed on the way, and compelled by poverty to accept a place as organ blower at Westminster Abbey, where Christopher Gibbons, the organist, beat him for overblowing the instrument. By improvising at the organ on this occasion, he attracted the attention of a former pupil, who presented him to Charles II. Froberger was a prolific composer for organ and clavier, had been a favourite pupil of Frescobaldi, and was himself a gifted teacher. B. Halle, Saxony; son of the Cantor; d. May 7, 1667, at the home of his pupil the Duchess of Würtemberg, Hericourt near Montbelliard.

Fröhlich. *Ger.* Joyful, cheery.

Fröhlich (Anna) suggested to the Austrian poet Grillparzer the "Serenade" and "Song of Miriam," which Franz Schubert composed with other music she inspired; played piano and sang; pupil of Hummel, Hauss, and Siboni; taught vocal in Vienna Conservatory. B. Sept. 19, 1793, Vienna. **Barbara** sang con.; m. Ferdinand Bogner, honorary flautist at the Conservatory. B. Aug. 30, 1797, Vienna; sister of ANNA. **Josephine** sang in opera and concert with great success in Italy, Austria, and Scandinavia; court singer to King of Denmark; pupil of her sister ANNA and of Siboni. B. Dec. 12, 1803, Vienna; d. May 7, 1878. **Katherina** was the intimate associate of Grillparzer, and is said to have been the inspiration of many of his songs. B. June 10, 1800; sister of ANNA; d. Mar. 3, 1879.

Frosch. *Ger.* Lower end of a violin bow to which the strand of hair is fastened.

Frottola. *It.* Ballad, either comic or sentimental.

Fruytiers (Jan) wrote and composed a Dutch metrical version of the book of Ecclesiastes, Antwerp, 1565, many of the tunes being popular songs.

F Schlüssel. *Ger.* F or bass CLEF.

Fuchs (Aloys) sang bass in Vienna Imperial chapel; wrote for musical journals; made valuable collection of autographs, music, books, and portraits. B. June 23, 1799, Raase, Silesia; d. Mar. 20, 1853, Vienna.

Fuchs (Anton) sang bar. and made specialty of operatic stage management, Munich Opera, Metropolitan Opera House, New York, Festspielhaus, Bayreuth. B. Jan. 29, 1849, Munich; add. Munich.

Fuchs (Carl) played 'cello; taught 'cello, Royal College of Music, Manchester, Eng. B. Offenbach, Ger., 1865; add. Manchester.

Fuchs (Ferdinand Carl) composed songs and two operas, Vienna, 1842. B. Feb. 11, 1811, Vienna; d. Jan. 7, 1848, Vienna.

Fuchs (George Friedrich) composed for wind instruments; taught clarinet Paris Conservatoire. B. Dec. 3, 1752, Mayence; d. Oct. 9, 1821, Paris.

Fuchs (Johann Nepomuk) composed the opera "Zingara," Vienna, 1872; chapelmaster at Vienna Opera, 1880; director Vienna Conservatory, 1894. B. May 5, 1842, Frauenthal; add. Vienna.

Fuchs (Karl Dorius Johann) played piano; conducted; wrote music criticism; pupil of von Bülow; wrote (with Hugo Riemann) "Praktische Anleitung zum Phrasieren," Eng. trans. New York, 1886. B. Oct. 22, 1838, Potsdam; add. Dantzic.

Fuchs (Robert) composed five serenades for strings, symphony in C, Op. 37; two operas, chamber music, a Mass, piano concerto; taught theory Vienna Conservatory. B. Feb. 15, 1847, Frauenthal, brother of JOHANN NEPOMUK; add. Vienna.

Fuentes (Don Pasquale) composed a Beatus Vir and other church and secular music; chapelmaster Valencia Cathedral. B. Albaida, Valencia, about 1700; d. April 26, 1768, Valencia.

Fuga. *L.* FUGUE.

Fugato. *It.* Fugal in style but not in strict fugue form.

Fuge. *Ger.* FUGUE.

Fughetta. *It.* Fugue in condensed form.

Fughette. *Ger.* Short fugue.

Fugue is a contrapuntal form of composition which takes its name from the Latin word "fuga," a flight, and which is characterized by a theme introduced by a single voice which one or more voices pursue. This first theme is called the Subject. It is made as short as possible, consistent with the definite expression of a musical idea, and is so constructed as to permit the entrance of a second voice before its conclusion. The second voice then enters with the Answer, which may be a repetition of the Subject in another key, usually that of the dominant if the Subject is in the tonic; and while the Answer is being uttered, the first voice follows it in counterpoint, sometimes evolving a definite theme, which is called Counter Subject, and is developed later. The entrance of a third voice is sometimes delayed by the introduction of a short passage called the Codetta, leading back to the original key of the Subject, which is then announced by the third voice, the others following in counterpoint. This completes the Exposition of the fugue, and then follows either an Extra Entry of the Subject or a Counter Exposition, in which the Answer is usually given before the Subject, and both may be in inversion. The Episode follows next, presenting new material with free imitation and modulations to related keys. Several such Episodes bound together by contrapuntal treatment, in the course of which Subject, Answer, and Counter Subject (if there be one) make their appearance in original form or altered by Augmentation, Diminution, Inversion, or by Cancrizans motion. At this point comes the Stretto, the re-entrance of the Subject or Answer and Subject, and with this begins the Finale of the fugue. This Final section is, in fact, often called the Stretto. Here is a return to the original key, the Subject is worked up to a climax and the conclusion follows. The fugue which

has been described is a single fugue in three parts. Double, Triple, and Quadruple fugues are those in which the Subject is announced in two, three, or four parts, or as Cherubini would have it, "with one, two, or three Counter Subjects." Fugues are classified according to the number of parts, as fugues a 2, a 3, a 4, etc.; by the relation of Subject and Answer, as fugues by Inversion, Augmentation, or Diminution; by key relations, as the Tonal Fugue, in which the Answer must remain in a given key or compass, or the Real fugue, where the Answer is given note for note at a measured interval to the Subject. A fugue is said to be Strict if the laws of fugue are closely adhered to, and Free if they have been violated. A Chromatic fugue is one in which there are many chromatic passages; a Diatonic fugue is one in which diatonic relations predominate. Fugues likewise take the names of the MODES in which they are composed. From what has been said it must be apparent that fugues are of infinite variety. All were developed from mediæval Counterpoint, and there is an endless Latin nomenclature, of which a single example need be given "Fuga per Canonem," or fugue according to canon, which we now call CANON. See Fux's "Gradus ad Parnassum," 1725, for the first definite codification of the laws of fugue; Marpurg, 1753; Albrechtsberger, 1790; Cherubini, 1833; Richter, 1876; primers in Eng., by J. Higgs and E. Prout.

Führer. *Ger.* Subject of a FUGUE; leader or director.

Führer (Robert) wrote a handbook for choirmasters, method for pedal organ, "Praktische Anleitung zu Orgelcompositionen"; composed masses and organ music; published in his own name Schubert's Mass in G. B. June 2, 1807, Prague; d. Nov. 28, 1861, Vienna.

Fulda, de (Adam) wrote a famous "Tract on Music," in which he eulogizes Guilielmus Dufay as the first to compose in regular form, 1490; composed a four-part motet, republished by Glareanus; court musician to the Bishop of Würzburg. B. Franconia about 1450; entered the church.

Full Anthem. ANTHEM in which there are neither solos nor verses.

Full Cadence. Perfect CADENCE.

Full Chord. CHORD in which some essential notes are doubled; chord which brings out the full power of orchestra or choir or instrument.

Full Organ. Great Organ with all stops in use.

Full Score. SCORE giving all parts for both voices and instruments.

Füllstimmen. *Ger.* Additional parts for either voices or instruments.

Full Stop. In lute music full chord followed by pause; chord in which all available fingers are employed in stopping the strings.

Fumagalli (Adolfo) played piano in concert; composed salon music; pupil of Milan Conservatory. B. Oct. 19, 1828, Inzago, Milan; d. May 3, 1856, Florence. **Luca** composed the opera "Luigi XI," Florence, 1875; played piano. B. May 29, 1837, brother of ADOLFO. **Disma** and **Polibio,** brothers of ADOLFO and LUCA, were also pianists.

Fundamental Bass. Root notes of chords.

Fundamental Tones. Tones from which harmonics are produced.

Funèbre. *Fr.* Funereal; dirge-like.

Funerale. *It.* Funereal.

Fünffach. *Ger.* Fivefold.

Fünfstimmig. *Ger.* In five voices.

Funzioni. *It.* "Functions," term applied to music performed in the Italian churches.

Fuoco, con. *It.* With fire.

Fuocoso. *It.* Fiery.

Furia, con. *It.* With fury.

Furiant. Term employed by Dvořák to describe fiery movement of the scherzo type.

Furioso. *It.* Furiously.

Furlano. *It.* The FORLANA.

Furniture. Mixture organ stop.

Furore, con. *It.* With fury or passion.

Fürstenau (Caspar) played flute in the bands of the Bishop of Münster and Duke of Oldenburg and in concert tours. B. Munster, Feb. 26, 1772; d

May 11, 1819, Oldenburg. **Anton Bernhard** wrote two methods for flute; pupil of his father CASPAR, with whom he played at an Oldenburg court concert at seven; accompanied von Weber on his last journey to London; played in Dresden Court Orchestra 32 years, from 1820. B. Oct. 20, 1792, Münster; d. Dresden, Nov. 18, 1852. **Moritz** became flautist in the Dresden Royal Band at 17; wrote on the history of music; taught flute Dresden Conservatory; custos, royal collections of music. B. July 26, 1824, Dresden; son of ANTON BERNHARD; d. Mar. 25, 1889, Dresden.

Fusa. *It.* Quaver.

Fusée. *Fr.* Roulade or shake.

Fusella. *L.* Semiquaver.

Fuss. *Ger.* Foot.

Fux (Johann Joseph) wrote "Gradus ad Parnassum," a Latin work on music in dialogue form which deals with the theory and art of composition. This was studied by Haydn and formed the basis of his teaching, has been translated in French, German, Italian, and English, and has served as the text book for many generations of students and composers. Fux became organist in Vienna in 1696; and received in rapid succession appointments as court composer, chapelmaster at St. Stephen's, chapelmaster to the Dowager Empress Wilhelmine Amalie; then to Emperors Leopold I, Joseph I, and Charles VI. Besides being the most successful teacher of his day, Fux was a prolific composer and a complete master of counterpoint. His compositions include "Costanza e Fortezza," an opera written for the coronation of Charles VI, and other forgotten dramatic works, a celebrated "Missa Canonica," 50 masses in all, 3 requiems, 57 vespers and psalms, 22 litanies, 12 graduals, 14 offertories, 2 Dies Ira, etc.; 405 of his compositions are yet extant. B. 1660, Hirtenfeld, Styria; d. Feb. 13, 1741, Vienna.

Fz. Abbreviation for FORZANDO.

G is the fifth tone of the natural scale of C; is the name of the major scale having F sharp in its signature, of which the relative minor is E; of the minor scale having B flat and E flat in its signature, of which the relative major is B flat major. G gives its name to the fourth or lowest string of the violin, the third string of violas and 'cellos, and to the Treble Clef, the sign for which is a corruption of the letter. G is the first note of the Mixo-Lydian church MODE; the lowest note of the grave Hexachord, called in the Guidonian system "Gamma ut," from which the word GAMUT is derived. G is the abbreviation for gauche "left" in French, as m. g., main gauche, "left hand."

Gabel. *Ger.* Fork.

Gabelton. *Ger.* The note A sounded by a tuning fork.

Gabler (Johann) built the famous organ in the abbey of Weingarten, 1750; established his business at Ulm. D. about 1784.

Gabriel (Mary Ann Virginia) composed the cantata "Evangeline" to Longfellow's words, "Dreamland," the operetta "Widows bewitched," 1867, and songs. B. Feb. 7, 1825, Banstead, Surrey, Eng.; m. George E. March, 1874; d. Aug. 7, 1877.

Gabriel (Max) composed the operettas "Steffen Langer," Magdeburg, 1889; "Der Freiwerber," 1890; "Der Garde-Uhlan," Breslau, 1892; conductor Residenz Theatre, Hanover; add. Hanover.

Gabrieli (Andrea) composed "Psalmi Davidici," masses and other church music, madrigals, choruses for "Oedipus Tyrannus," 1585; played organ at St. Mark's, Venice, 1566-86; ranked with the best contrapuntists of his day; pupil of Adrian Willaert. B. 1510, Venice; d. 1586. **Giovanni** composed "Sacrae symphoniae," 1597, which includes motets for 16 voices, and a second collection, 1615, which contains compositions in 19 parts; played organ at St. Mark's, Venice; pupil of his uncle, ANDREA, and teacher of Heinrich Schutz, Alois Grani, and Michael Pretorius. B. 1557, Venice; d. Aug. 12, 1613, Venice.

Gabrielli (Catterina) sang sop. in opera throughout Europe with distin-

guished success; called la Cochetta or Cochettina because she was daughter of Prince Gabrielli's cook; pupil of Garcia, lo Spagnoletto and of Porpora, she fascinated Metastasio, Francis I, was imprisoned by the Infant Don Philip, who was madly in love with her, fled to Russia, where she demanded 5000 ducats per annum for singing to Catherine II, and when the Empress said that was more than she paid her field marshals, replied, "Let your field marshals sing for you." B. Nov. 12, 1730, Rome; d. 1796, Rome. **Francesca** sang second rôles in opera with her sister CATTERINA. B. 1755, Ferrara; d. 1795, Venice.

Gabrielli (Count Nicolo) composed 60 ballets and 22 operas. B. 1814, Naples; d. 1891.

Gabrielli (Domenico) composed "Cleobulo" and ten other operas, the oratorio "S. Sigismondo, re di Borgogno"; president of the Bologna Società Filarmonica; called "Il Menghino del violoncello because of his skill as 'cellist. B. 1640, Bologna; d. July 10, 1690.

Gabrilowitsch (Ossip) played piano in concert in principal cities of Europe and America; pupil St. Petersburg Conservatory, under Rubinstein, and of Leschetizky in Vienna; composed piano music. B. Jan. 26, 1878.

Gabussi (Giulio Cesare) composed madrigals published 1580 and 1598, and church music, published 1619 and 1623; chapelmaster to Milan Cathedral and to the King of Poland. B. Bologna.

Gabussi (Vincenzo) composed vocal duets, the operas "Ernani," Paris, 1834; "Clemenza di Valois," Venice, 1841; taught singing in London. B. Bologna; d. London, Sept. 12, 1846.

Gade (Niels Wilhelm) composed symphonies, chamber music, operas, and songs which ranked him with the foremost of modern Scandinavian composers. His father was an instrument maker, and as a boy Gade learned a little about several instruments, and later developed rapidly under Wexschall, Berggreen, and Weyse, entering the royal orchestra at Copenhagen as a violinist, and won the prize of the Copenhagen Musical Union with his overture "Ossian." The King of Denmark then allowed him a pension, which permitted him to go to Leipsic, where he perfected himself in music, became the friend of Mendelssohn and Schumann, and acted as Mendelssohn's assistant and substitute at the Gewandhaus concerts. In 1848 he became organist and director of the Musikverein in Copenhagen, later court chapelmaster, Professor, Professor, Ph.D., and Knight Commander of the Order of Dannebrog. His most notable compositions are: Symphonies No. 1, in C minor, Op. 5; No. 2, in E, Op. 10; No. 3, in C, Op. 14; No. 4, in B flat, Op. 20; No. 5, in D minor, Op. 25; No. 6, in G minor, Op. 32; No. 7, in F, Op. 45; No. 8, in B minor, Op. 47; violin concerto, Op. 56; "Der Strom," cantata for soli, choir, obligato piano, and orchestra, Op. 64; "Balduers Drom," cantata for soli, orchestra, and choir; March for the funeral of Frederick VII, 1863; "Festmusik," for the opening of the Copenhagen Exposition, 1872; "Munstermode," for the Artists' Congress at Copenhagen, 1883; "Festmarsch," for the Jubilee of Christian IX, 1888; Jubilee work for Copenhagen University, 1879; the opera "Mariotta"; four sonatas for violin and piano; the orchestral suite "Holbergiana"; the cantatas "Psyche," "Comala," "Frühlingsfantasie," "Elverskud" (Earl King's Daughter); "Frühlingsbotschaft," "Die heilige Nacht," "Ved Solnedgang," "Kalanus," "Zion," "Die Kreuzfahrer" (The Crusaders), "Den Bjaergstagne," "Gefion," string quintet in E minor, Op. 8, the concert-overtures "Hamlet," "Michaelangelo," and "Im Hochland," and many songs for solo voice and part songs. B. Feb. 22, 1817, Copenhagen; d. Dec. 21, 1890, Copenhagen.

Gadsby (Henry) composed "Lord of the Isles," Brighton Festival, 1879; "Columbus," for male voices, Crystal Palace, London, 1881; symphonies in C, A, and D; "The Witches' Frolic" and the "Golden Legend," overtures; "The Forest of Arden," orchestral

scene; music to Alcestis," 1876; organ concerto in F; services, anthems, songs, part songs; played organ; taught harmony, Queen's College, London. B. Dec. 15, 1842, London; add. London.

Gadsky (Johanna) sang sop. in opera, chiefly Wagnerian rôles, Metropolitan Opera House, New York, Covent Garden, London, Bayreuth Festspielhaus (Eva in "Meistersinger"). B. Anclam, Prussia, June 15, 1871; m. H. Tauscher, 1892; add. New York.

Gafori (Franchino) wrote on music; priest and chapelmaster at Milan Cathedral; also called Franchinus Gafurnius. B. Jan. 14, 1451, Ospitaletto, near Lodi; d. June 24, 1522, Milan.

Gagliano (Alessandro) made excellent violins; pupil of Stradivarius. His instruments are dated Naples, 1695 to 1725. **Nicolo**, 1700–40, and **Gennaro**, 1710–50, sons of ALESSANDRO, succeeded to his business. **Ferdinando** made inferior instruments, but founded a factory for making violin strings, which continues to bear a high reputation. B. 1736, Naples; son of NICOLO; d. 1781.

Gagliano, da (Marco) composed the opera "Dafne," which Jacopo Peri said was a finer setting of Rinuccini's words than any other, and contained several songs by Cardinal Ferdinando Gonzaga, his patron; founded the Accademia degl' Elevati at Florence, 1607, for the encouragement of music; priest, Apostolic Prothonotary, and chapelmaster to the Florence Cathedral and to the Grand Duke of Tuscany. B. 1575, Gagliano, near Florence; d. Feb. 24, 1642, Florence. **Giovanni Battista** composed; taught sacred music at S. Lorenzo, Florence; pupil of his elder brother, MARCO, and priest. B. 1585, Florence; d. 1650.

Gagliarda. *It.* GALLIARD.

Gai. *Fr.* Gay.

Gailhard (Pierre) became manager of the Paris Grand Opera with Ritt, 1884–91; with Bertrand, 1893–99, when he was made sole manager, on Bertrand's death, to 1908; produced many new works by French composers; brought out the singers Ackté, Breval, Caron, Eames, Melba, Alvarez, Delmas, Renaud, the de Reszke brothers, and Gresse, pere et fils; Chevalier of the Legion of Honor, 1886; pupil first of the Toulouse Conservatory, then of the Paris Conservatoire, where in 1867 he gained first prizes for singing, opera, and opera comique; debut in the rôle of Falstaff, 1867, at the Opéra Comique; debut at Grand Opera, 1871, as Mephistopheles in Gounod's "Faust," highly regarded in Paris and London as both singer and actor; wrote libretti. B. Aug. 1, 1848, Toulouse; add. Paris.

Gaiment. *Fr.* Gaily.

Gajamente. *It.* Gaily.

Galantemente. *It.* Gracefully, gallantly.

Galeazzi (Francesco) wrote one of the earliest instruction books for violin, Rome, 1791; led the orchestra at the Teatro del Valle. B. 1758, Turin; d. 1819, Rome.

Galilei (Vincenzo) took part in the discussions at the house of Giovanni Bardi, Florence, which resulted in the establishment of Italian opera on the lines of the Greek tragedies; composed the cantata "Il Conte Ugolino," said by Doni to have been the first work for single voice; played lute; wrote on music; was the father of the astronomer Galileo. B. Florence about 1533; d. about 1600.

Galimathias. *Fr.* Comic piece for orchestra with clavier and other instruments obbligato.

Galitzin (Prince Nicholas Borisovich) patronized Beethoven, paying about $115 for the dedication of each of the quartets in E flat, Op. 127; A minor, Op. 132; B flat, Op. 130; about $60 for the overture in C, Op. 124; and taking copies of the Mass in D, and Ninth Symphony, and some minor works. Carl Beethoven presented an additional claim after the composer's death, which was paid. The Prince met Beethoven while at the houses of Count Rasoumowsky and Count Browne, in Vienna, and conceived a profound admiration for him. He was himself a 'cellist,

and his wife played piano. D. 1866, on his estates, Kurski, Russia. **Prince George** composed for voice and orchestra and chamber music; conducted; maintained an orchestra, which gave public concerts, and choir school for 70 boys. B. 1823, St. Petersburg; son of PRINCE NICHOLAS; d. Sept., 1872.

Gallenberg, Count von (Wenzel Robert) composed "Samson," Naples and Vienna, 1811; "Latona's Rache," Vienna, 1838, and in all nearly fifty ballets; court director to Joseph Bonaparte, in Naples, 1805; partner with Barbaja and impresario Vienna Court Theatre; ballet master and composer for Barbaja, at Naples; m. Countess Julie Guicciardi, with whom Beethoven had been in love. B. Dec. 28, 1783, Vienna; d. Rome, Mar. 13, 1839.

Galli (Cornelio) sang in the chapel of Catherine, Queen to Charles II of England; taught vocal. B. Lucca.

Galli (Filippo) sang ten. in opera, but a serious illness altered his voice to bass; won the admiration of Rossini, who composed bass rôles for him. B. 1783, Rome; d. Paris, June 3, 1853.

Galli (Signora) sang mez. sop. rôles in London, 1743, and at Covent Garden in 1797; favourite pupil of Handel. B. Italy; d. 1804, London.

Gallia (Maria) sang sop. in London opera and oratorio, 1703–48. Sister of Margherita de l'Epine.

Galliard. Lively dance in triple time which was the precursor of the minuet.

Galliard (John Ernst) composed the "Morning Hymn of Adam and Eve" from "Paradise Lost" for two voices, which Dr. Benjamin Cooke afterwards enlarged; "Pan and Syrinx," opera, 1717; "Jupiter and Europa," pantomime, 1723; much other dramatic music; three anthems; a Te Deum and Jubilate; played oboe; organist at Somerset House. B. Zell, Hanover, 1687; d. 1749, London.

Galliculus (Johannes) composed a Passion according to St. Mark and other church music; wrote "Isagoge de Compositione Cantus," a valuable book on theory; held that four voices give the best results in choral works. His compositions are dated Leipsic, 1520–45.

Galli-Marié (Célestine) created the name parts in "Mignon" and "Carmen"; debut, 1859, Strasburg; sang with success throughout Europe and at the Paris Opéra Comique for forty years. B. Paris, Nov., 1840; daughter of the singer Marié (Mécène Marié de l'Isle); m. the sculptor Galli; d. Sept. 22, 1905, near Nice.

Gallus was the Latinized name of Jacobus HANDL.

Gallus (Joannes) composed madrigals and motets; chapelmaster to the Duke of Ferrara, 1534–41; called "Jan le Coick" in the Netherlands and "Jehan le Cocq" in France.

Galop. Lively round dance in 2–4 time.

Galoubet. *Fr.* Small flute or Tabor-PIPE.

Galuppi (Baldassare) composed successful comic operas, of which "Il Filosofo di Campagna" (Eng. version, "The Guardian Trick'd") was most popular; chapelmaster at St. Mark's, Venice; composer to Catherine II of Russia; director Conservatorio degli Incurabili at Venice. B. Oct. 18, 1706, near Venice; d. Jan. 3, 1785.

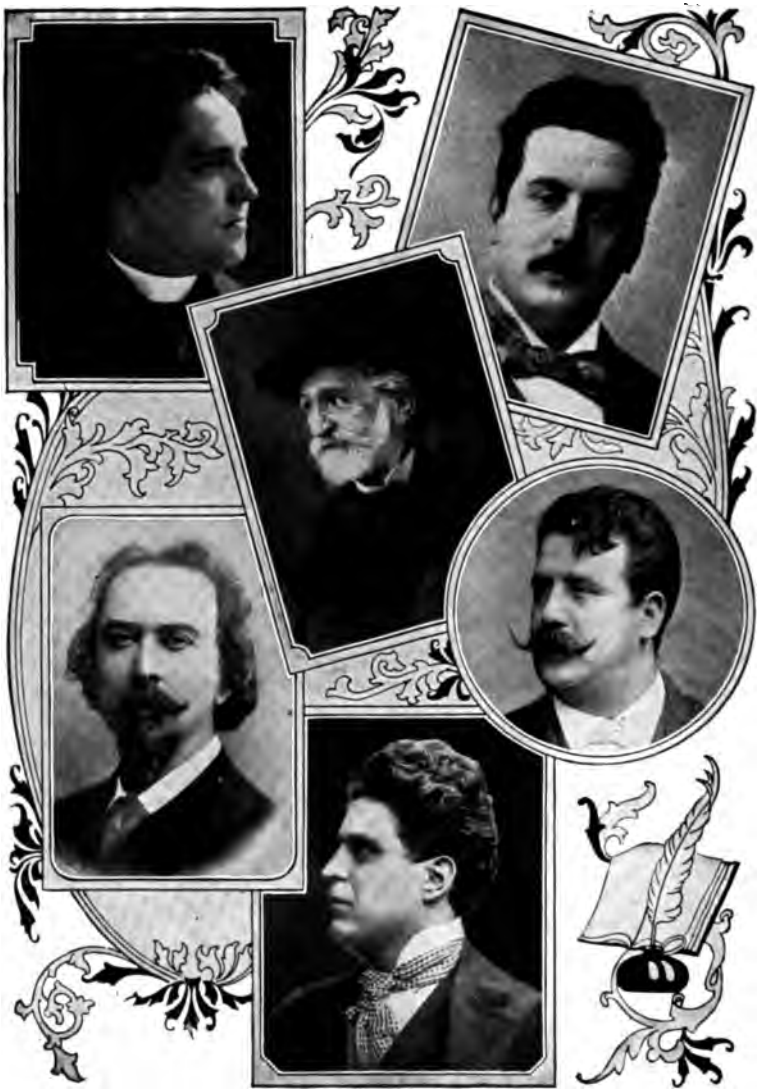
Gamba. Organ stop of 8 ft. pitch having the tone quality of strings.

Gamba, Viola da. Obsolete viol instrument midway in compass between a viola and 'cello, held between the knees while in use, hence called "da gamba," as opposed to "da braccio," Italian words, meaning leg and arm. J. S. Bach was the last composer to write for this instrument, which has a lovely singing quality, but has been entirely superseded by the 'cello. It had six strings, of various tuning.

Gamble (John) played violin; composed "Ayres and Dialogues," to be sung with the theorbo lute or bass viol, 1656; became cornettist in the Chapel Royal under Charles II. D. 1687.

Gamme. *Fr.* GAMUT.

Gamut. Complicated musical scale from G, which was called Gamma-Ut to e′, which seems to have foreshadowed in the Hexachord system of



LORENZO PEROSI
GIOVANNI SGAMBATI
GIUSEPPE VERDI
PIETRO MASCAGNI
GIACOMO PUCCINI
RUGGIERO LEONCAVALLO

notation the modern Tonic Sol Fa. Gamut was formerly used as a synonym for compass, the whole range of the voice or instrument. With organ builders Gamut G refers to G in the bass clef. Gamut A re, E la mi, etc., formerly were employed to denote the keys by English church composers.

Gando (Nicholas) founded musical type in Paris. B. Geneva; d. 1767, Paris. **François Pierre** became the assistant and successor to his father NICHOLAS. B. 1733, Geneva; d. 1800, Paris.

Gänsbacher (Johann) composed 35 masses, 8 requiems, two Te Deums, a symphony, music to Kotzebue's "Die Kreuzfahrer," a "Liederspiel," songs, piano pieces; pupil of Vogler and Albrechtsberger; comrade of von Weber and Meyerbeer; chapelmaster at the Vienna Cathedral. B. May 8, 1778, Sterzing, Tyrol; d. July 13, 1844, Vienna. **Dr. Joseph** taught singing at the Vienna Conservatory. B. 1829, Vienna, son of JOHANN.

Gantvoort (Arnold J.) wrote "Music Readers"; taught in Cincinnati public schools and Cincinnati College of Music. B. Dec. 6, 1857, Amsterdam; came to America, 1876; add. Cincinnati.

Ganz. *Ger.* Whole, as **Ton,** whole tone; **Note,** semibreve; very, as **Langsam,** very slow.

Ganz (Adolf) composed a melodrama, overtures, lieder; chapelmaster at Darmstadt; conducted German opera in London, 1840–42. B. Oct. 14, 1796, Mayence; d. Jan. 11, 1870, London. **Moritz** played 'cello; composed for 'cello. B. Sept. 13, 1806, Mayence; brother of ADOLF; d. Jan. 22, 1868, Berlin. **Leopold** played violin with his brother MORITZ in royal band, Berlin; made successful concert tours. B. Nov. 28, 1810, Mayence; brother of ADOLF; d. June 15, 1869, Berlin. **Éduard** played piano; founded music school in Berlin, 1862. B. April 29, 1827, Mayence; son of ADOLF; d. Nov. 26, 1869, Berlin. **Wilhelm** conducted orchestral concerts in London; accompanist to Jenny Lind and other singers; taught singing Guildhall School of Music, London. B. Nov. 6, 1833, Mayence; son of ADOLF; add. London.

Garat (Pierre Joan) sang bar. in opera; taught with great success; composed songs; was favourite singer of Marie Antoinette. B. April 25, 1764, Ustaritz; d. Paris, Mar. 1, 1823.

Garcia (Don Francisco Saverio) composed the oratorio "Tobia," 1752; chapelmaster at Saragossa Cathedral. B. 1731; d. 1809.

Garcia (Manuel del Popolo Vicente) became the pioneer impresario of Italian opera in New York City, where he established himself in 1825 at the Park Theatre with a company which included Mme. Garcia, his daughter, afterwards famous as Maria Felicita MALIBRAN, and his son MANUEL; gave 11 new works the first season; toured Mexico in 1827, but was robbed of $30,000 by bandits and returned to Europe. Garcia was a chorister in the Seville Cathedral at six, and was recognized as a composer, conductor, singer, and actor before attaining his majority. In 1808 he became leading tenor at the Italian opera in Paris and in 1812 was first tenor in Murat's chapel at Naples, where he composed his highly successful opera the "Califfo di Bagdad." In 1816 he created the rôle of Almaviva which Rossini had composed for him; then visited England and returned to Paris, dividing his time between the French capital and London, singing, and producing his operas "La Mort du Tasse," "Florestan," and "Fazzoletto" until 1823, when he founded a school of singing in London. After his American venture he again sang in the Théâtre des Italiens, Paris, and established himself as a teacher. Besides the daughter and son already mentioned his next most famous pupils were his daughter Pauline, who became Mme. VIARDOT, and his wife, Eugenie, born Meyer. In all, his works include 17 Spanish, 19 Italian and seven French operas. B. Jan. 22, 1775, Seville; d. June 2, 1832, Paris. **Manuel** invented the Laryngoscope while making what was practically the first scientific investigation

of the vocal mechanism; wrote "Mémoire sur la voix humaine" 1840, on which all later books on the voice are based; "Traite complet de l'art du chant," which has served as an instruction book in English, German, and Italian versions as well as in French, 1847; pupil of his father MANUEL DEL POPOLOVICENTE; teacher of Jenny Lind and many others at the Paris Conservatoire and at the Royal Academy of Music, London, 1848–95; decorated by the Spanish, German, and English sovereigns; honoured throughout the world on the occasion of his centenary, 1905. B. Mar. 17, 1805, Madrid; d. London, July 1, 1906.

Garcin (Jules Auguste) composed a violin concerto; played violin; conducted Paris Société des concerts, 1885. B. Bourges, July 11, 1830; real name Salomon; d. Oct. 10, 1896, Paris.

Gardane (Antonio) composed, printed, and published music in Venice, 1538 to 1569.

Garden (Mary) created "Mélisande" in Debussy's "Pelléas et Mélisande" and other rôles at Paris Opéra Comique; debut there 1900; lived in America in childhood; pupil of Trabadello and Fugère, Paris; sang Manhattan Opera House, New York, 1907–8. B. Feb. 20, 1877, Aberdeen; add. Paris.

Gardiner (William) wrote "The Music of Nature," 1832; "Music and Friends," 1838; "Sights in Italy," 1847; edited "Sacred Melodies"; adapted English texts to music of Haydn, Mozart, and Beethoven; composed. B. Leicester, Mar. 15, 1770; d. Nov. 16, 1853.

Gardoni (Italo) sang ten. in opera; debut, Viadana, 1840 to 1874; Chevalier of the Crown of Italy. B. 1821, Parma; m. daughter of Tamburini; d. Mar. 30, 1882.

Garlandia, de (Johannes) wrote "De Fistulis," "De Nolis," "De Musica Mensurabili Positio," and other books on theory, which have been reprinted by de Coussemaker; taught in Paris, 13th century.

Garrett (Dr. George Mursell) composed the cantata "The Shulamite"; services, songs, and organ pieces; played organ, University of Cambridge. B. June 8, 1834, Winchester; d. April 8, 1897, Cambridge.

Garrire. *It.* To chirp or warble.

Gaschet (John) published service books at York, Eng., 1516 to 1530.

Gaspar da Salò was the name under which Gasparo Bertolotti became famous as a violin maker at SALO.

Gasparini (Francesco) composed the oratorios "Mosè liberato dal Nilo," Vienna, 1703; "Nascita di Cristo" and "Nozze di Tobia," 1724; "Santa Maria egittiaca," "L'Atalia," cantatas, 32 operas; chapelmaster at St. John's Lateran, Rome; wrote "L'Armonico prattico al cembalo," etc., 1708, one of the most valuable of early works on accompaniment. B. Mar. 5, 1668, near Lucca; d. Mar. 22, 1727.

Gassatio. Term employed vaguely for street serenade, instrumental composition, farewell, or final piece.

Gassenhauer. *Ger.* Dances in 3–4 time belonging to the CHACONNE and PASSACAGLIA class.

Gassier (Édouard) sang bar. in opera; debut Paris Opéra Comique, 1845; pupil of Paris Conservatoire, where he won first prizes for opera and opéra comique and second prize for singing, 1844; m. JOSEFA Fernan Fernandez. B. Pougin, 1822; d. Dec. 18, 1871, Havana. **Josefa** sang sop. in opera; debut at Her Majesty's Theatre, London, 1846 to 1861. B. 1821, Bilbao; m. ÉDOUARD; d. Nov. 8, 1866, Madrid.

Gassmann (Florian Leopold) suggested the formation of the Vienna Tonkünstler Societät, 1771, while ballet composer to the Vienna Imperial opera; composed "L'Amor artigiana," "La Contessina," and in all 23 Italian operas, the oratorio "La Betulia liberata," and church music; chapelmaster to Emperor Joseph II; taught Salieri. B. May 4, 1729, Brüx, Bohemia; d. Jan. 22, 1774, Vienna.

Gastinel (Leon G. Cyprien) composed the cantata "Velasquez," with which he won the prix de Rome, Paris

Conservatoire; the ballet "Le Rêve," Paris Grand Opéra, 1890. B. Aug. 15, 1823, Villers, near Auxonne; add. Paris.

Gastoldi (Giovanni Giacomo) composed the songs known in English versions as "Maidens fair of Mantua's city," "Soldiers brave and gallant be"; others which are sung in Germany to the hymns "In dir ist Freude" and "Jesu, wollst uns weisen"; chapelmaster at Santa Barbara, Mantua. B. Caravaggio; d. Mantua about 1605.

Gates (Bernard) composed a service in F; master of choristers of the Chapel Royal when the children first sang Handel's "Esther." B. London about 1685; d. Nov. 15, 1773, North Aston, near Oxford.

Gatti-Casazza (Giulio) became general manager of the Metropolitan Opera House, New York, on the retirement of Heinrich von Conried at the close of the season of 1907–8, having associated with him in the direction ANDREAS DIPPEL. Educated as a naval engineer, he abandoned his profession at 25 to become manager of the Municipal Theatre of Ferrara, and during five years so increased the reputation of the house that in 1898 he was made director of the celebrated "La Scala" at Milan, a post which he retained until accepting the New York engagement, and in which he made successful productions of the works of Debussy, Richard Strauss, Charpentier, Tschaikowsky, and Wagner, as well as of new works by the younger generation of Italian composers. During May, 1908, he visited New York to map out the work for the following season, and in interviews then published gave the impression that the best of modern music of every nationality would be heard at the Metropolitan during his régime, while many of the standard classics would be revived. The impresario made the engagement of ARTURO TOSCANINI, who had been his principal conductor at "La Scala," a condition in his own contract. B. Ferrara, 1869; add. New York.

Gauche. *Fr.* Left.

Gaul (Alfred Robert) composed "The Holy City," Birmingham Festival, 1882; the oratorio "Hezekiah," "Ruth," Psalms, "Joan of Arc," Passion Music, "The Ten Virgins," "Israel in the Wilderness," "Una," hymns, part songs, and other vocal music; conducted; taught theory; chorister Norwich Cathedral and pupil of Dr. Buck. B. April 30, 1837, Norwich; add. Birmingham.

Gaultier (Denys) composed dance music for lute, of which 62 compositions are preserved in the Hamilton Code, Royal Library, Berlin; played lute. B. Marseilles; d. about 1660. **Jacques** became famous as lute player, composer, and teacher, in England and France; called Gaultier or Gauthier "le vieux." Probably B. Lyons; cousin of DENYS; d. about 1670. Several other members of the family were well known lute players during the reign of Louis XIII.

Gauntlett (Henry John) composed and edited hymn and psalm tunes; lectured and wrote on musical topics; played organ. B. Wellington, Salop, Eng., July 9, 1805; d. London, Feb. 21, 1876.

Gaveaux (Pierre) composed the operas "Leonore, ou l'amour conjugal," which Beethoven afterwards set as "Fidelio," "Le petit Matelot," and in all 35 operas; sang. ten.; conducted. B. 1761, Béziers; d. insane at Charenton, Feb. 5, 1825.

Gavinies (Pierre) composed the "Romance de Gavinies" while imprisoned because of a love affair with a lady of the French court; the admirable "Matinées" for violin; six violin concertos; two sets of sonatas for violin and bass; played violin and taught at the Paris Conservatoire, numbering among his pupils Capron, Robineau, and Le Duc, aîné, practically founding the French school of violinists; directed the concerts spirituel, 1773–77. B. May 26, 1726, Bordeaux; d. Sept. 9, 1800, Paris.

Gavotta. *It.* GAVOTTE.

Gavotte. Lively round dance in common time which probably originated in Dauphine. Examples are to be found in the works of Couperin,

Corelli, Bach, and Handel, forming a movement in suites.

Gawler (William) composed hymns and psalms; played organ; published music in London. B. 1750, Lambeth; d. Mar. 15, 1809.

Gawthorn (Nathaniel) published "Harmonica Perfecta," which contained psalm and hymn tunes, anthems, and an introduction to psalmody, London, 1730.

Gayarré (Julian) sang ten. in opera; debut, Rome, 1873 to 1889; founded singing school for poor students in Madrid. B. Jan. 9, 1844; d. Jan. 2, 1890, Madrid.

Gazza Ladra. G. A. Rossini's two-act opera, to book by Gherardini, was first performed May 31, 1817, at La Scala, Milan.

Gazzaniga (Giuseppe) composed "Il barone de Trocchia," "Il finto cieco," Vienna, 1770; "Il convietato di pietro" and many other operas, of which eight have been preserved; three oratorios; chapelmaster at Crema; pupil of Porpora. B. 1743, Verona; d. 1819, Crema.

G Clef. The treble clef.

G Dur. *Ger.* Key of G major.

Gebauer (Franz Xaver) composed songs and choral works; helped establish the Vienna Gesellschaft der Musikfreunde; conducted Vienna Spirituel-Concerte and at St. Augustin's Church; played organ, piano, 'cello, Jew's harp; friend of Beethoven. B. Eckersdorf, Prussian Silesia, 1784; d. Dec. 13, 1822, Vienna.

Gebel (Johann Georg) composed 48 organ chorales, a thirty-part canon, Mass for double choir and instruments, psalms, clavier music; invented a clavicembalo with six complete octaves, a clavichord with quarter-tones; played organ Christopherkirche, Breslau. B. Breslau, 1685; d. 1750. **Georg** played harpsichord in public at four; composed Passion Music, Christmas oratorios, Services, the operas "Serpilius und Melissa," "Oedipus," "Medea," "Tarquinius Superbus," "Sophonisbe," "Marcus Antonius"; more than 100 sinfonie and partite; chapelmaster at Rudolstadt. B. Oct. 25, 1709, Brieg; oldest son of JOHANN GEORG; d. Sept. 24, 1753, Rudolstadt. **Georg Sigismund** composed for organ; played organ Elizabethkirche, Breslau. B. 1715, Breslau; second son of JOHANN GEORG; d. 1775.

Gebrochene Akkorde. *Ger.* Arpeggios.

Gedackt. *Ger.* Closed, covered, as of organ stops of which the pipes are closed at the top.

Gefährte. *Ger.* Answer in a fugue.

Gefühl, mit. *Ger.* With feeling.

Gegenbewegung. *Ger.* Contrary motion.

Gegengepunkt. *Ger.* Counterpoint.

Gegengesang. *Ger.* Antiphonal music.

Gegensatz. *Ger.* Counter-subject.

Gehalten. *Ger.* Sustained; sostenuto.

Geige. *Ger.* Fiddle.

Geigen-Principal. Organ stop of 8 ft. pitch with tone resembling that of the violin.

Geisler (Paul) composed the operas "Ingeborg," Bremen, 1884; "Hertha," Hamburg, 1891; "Palm," Lübeck, 1893; symphonic poems "Till Eulenspiegel" and "The Pied Piper of Hamelyn"; cantatas, music to five plays; directed Posen Conservatory. B. Stolp, Pomerania, Aug. 10, 1856; add. Posen.

Geist. *Ger.* Genius, spirit.

Gelassen. *Ger.* Tranquil, calm.

Gelinek (Joseph) taught piano; composed sonatas, songs, and so many variations that Weber called him a "Variation-Smith"; chaplain and music master to Prince Esterhazy from 1795. B. Selcz, Bohemia, Dec. 3, 1758; d. April 13, 1825, Vienna.

Gemählig. *Ger.* Gradually.

Gemässigt. *Ger.* Moderato.

Gemessen. *Ger.* Measured, moderate.

Geminiani (Francesco) wrote "Art of Playing the Violin," London, 1740, the first work of its kind in the world; became famous as violin virtuoso, developed technique of that instrument which he had learned from Corelli; composed concertos and sonatas for

violin; played and taught with great success in London and Dublin; wrote on theory. B. 1680, Lucca; d. Sept. 17, 1762.

Gemshorn. *Ger.* Instrument made of the chamois horn; organ stop of conical metal pipes, generally of 8 ft., sometimes of 4, or in pedal organ of 16 ft. tone.

Gemünder (August) made violins of superior quality in New York City; established an instrument factory and salesroom, conducted 1908 by his sons. B. Mar. 22, 1814, Ingelfingen, Würtemberg; d. New York, Sept. 7, 1895.

Genée (Franz Friedrich Richard) composed "Der Geiger aus Tirol," 1857; "Die Piraten" and "Die Zwillinge," 1887, and many other operettas; wrote many libretti for his own use and for Strauss, Suppé, and Millöcker; conducted at Theater an der Wien, Vienna, 1868–78. B. Feb. 7, 1823, Danzig; d. June 15, 1895, Baden, near Vienna.

Generalbass. *Ger.* THOROUGH-BASS.

Generali (Pietro) composed "I Baccanali di Roma," Venice, 1815; "Francesca di Rimini," Venice, 1829; in all more than 45 operas; regarded as the precursor of Rossini, who has totally eclipsed him. B. Oct. 4, 1783, Masserano, near Vercelli; real name Mercandetti; d. Nov. 3, 1832, Novara.

Generator. Root, fundamental note, GROUND BASS.

Genere. *It.* Genera, kind, class, manner, style.

Generoso. *It.* Noble, dignified.

Genet (Eleazar) composed masses, hymns, "Lamentations," long sung by the Papal choir, may have suggested the abandonment of ligatures and the substitution of round for square or diamond shaped notes, since his works, printed in Briand's type, are among the first to show these improvements; attached to Papal court from 1508 to 1518 as priest, composer, and singer; became bishop; called Carpentras from his birthplace in France.

Genoveva. Robert Schumann's four-act opera, to book arranged by Reinick and himself from a work by Hebbel and Tieck, was first performed at Leipsic, June 25, 1850. Genoveva, wife of Count Siegfried of the Palatinate, is left in charge of Golo while her husband joins Charles Martel in his wars against the Moors. Golo, who has long been secretly in love with his friend's wife, takes advantage of his opportunities to pay court to her, but when repulsed, contrives to make it appear that she has accepted Drago, the steward, as her lover. In his machinations he is aided by the old witch Margaretha, whom he supposes to have been his nurse, but who was in fact his mother. Having convinced the servants at the castle of Genoveva's misconduct, Golo causes her to be imprisoned, and then goes to Strasburg, where Count Siegfried is recovering from his wounds after being victorious over the Moors, and tells him of Genoveva's faithlessness. Siegfried orders Golo to kill Genoveva, giving him his own sword and ring as warrants for the deed. Margaretha attempts to picture Genoveva's misconduct in a magic mirror, but the ghost of Drago, who has been murdered by Golo, frightens her into a confession of Genoveva's innocence. In the last act Genoveva is led into the wilderness to die, but not until she has again spurned his passionate appeal does Golo order his ruffians to kill her. She clings to a shrine and is praying when Siegfried appears, led by the penitent Margaretha. A touching reunion ensues, and in trying to escape, Golo falls over a precipice and is killed.

Genre. *Fr.* Genera, kind, class, manner, style.

Gentil. *Fr.* Graceful, refined.

Gentile. *It.* Elegant, graceful.

Gentilezza, con. *It.* With elegance, grace.

Genus. *L.* Kind, class, especially as to scales; plural is genera.

Georges (Alexandre) composed the lyric dramas "Poemes d'Amour," 1892; "Charlotte Corday," 1901; "Le Printemps," one-act opera comique; "Leila," "La Naissance de Venus," "Le Paradis Perdu," symphonic poems; "Chansons de Miarka" for voice and orchestra, to words by

Richepin; music to the plays "Le Nouveau Monde" and "Alceste"; pupil of Niedermeyer in the "École de Musique Religieuse," where he won first prizes for organ, piano, and composition. B. Feb. 25, 1850, Arras; add. Paris.

Gerade Bewegung. *Ger.* Similar motion.

Gerade Taktart. *Ger.* Common time.

Gerardy (Jean) played 'cello admirably; debut as virtuoso, 1888; toured Europe and America; pupil of Verviers Conservatory. B. Dec. 7, 1877, Spa, Belgium; add. Spa.

Gerber (Heinrich Nicolaus) invented a keyed xylophone and other instruments; composed chorales and variations, and for clavier, organ, and harp; pupil of J. S. Bach, but narrowly escaped being forced into the regiment of giants collected by Frederick William of Prussia. B. Weingen-Ehrich, Schwarzburg, Sept. 6, 1702; d. Aug. 6, 1775, Sondershausen. **Ernst Ludwig** wrote the first important encyclopedia of music in German; collected books, pictures, and scores, now in the possession of the Vienna Gesellschaft der Musikfreunde; pupil of and assistant to his father HEINRICH. B. Sept. 29, 1746, Sondershausen; d. June 30, 1819.

Gerbert von Hornau (Martin) wrote "De cantu et musica sacra a prima ecclesiae aetate usque ad praesens tempus," 1774, which is regarded as the Novum Organum of musical scholarship; made a collection of important writings on music which was continued and reprinted by de Coussemaker; entered the Order of St. Benedict, 1737; became Prince-Abbot of St. Blaise in the Black Forest, where he restored Gregorian music, opened charitable institutions in his chief town of Bonndorf, and was so universally loved that the peasants erected a statue to his memory in Bonndorf market. B. Aug. 12, 1720, Horb-on-the-Neckar; d. May 13, 1793, St. Blaise.

Gericke (Wilhelm) composed the operetta "Schön Hannchen," Linz, 1865; chamber music, songs, concert overture; conducted Boston Symphony Orchestra, 1884–89 and 1898–1905. Pupil of the Vienna Conservatory; his first engagement was at Linz, then he became assistant to Dr. Richter at the Vienna Court opera; conductor of the Vienna Gesellschafts concerte, 1880–84, and again between his engagements in America. B. Graz, Styria, April 18, 1845; add. Vienna.

Gerle (Hans) made, played, and composed for lute; published instruction books having lute music in tablature, Nuremberg, 1532–52.

German (J. Edward) composed "The Princess of Kensington," Savoy Theatre, London, 1903; completed "The Emerald Isle," left incomplete by Sir Arthur Sullivan; made his first success with incidental music to "Richard III" while directing music at the Globe Theatre during Richard Mansfield's engagement there; composed two symphonies, E and A minor, symphonic suite in D minor, "Hamlet," a symphonic poem; "The Seasons," symphonic suite, "Welsh Rhapsodie," Cardiff Festival, 1904; much vocal music and highly successful incidental dramatic music. Pupil of the Royal Academy of Music, London; won Lucas medal, 1885, with Te Deum, and had his first operetta, "The Rival Poets," produced the following year. In 1907–8 Mr. German visited America, producing a new comic opera, "Tom Jones." B. Feb. 17, 1862, Whitchurch, Shropshire, Eng.; add. London.

German Flute. The modern cross FLUTE.

German Sixth. Chord of the extreme Sixth.

Gern (August) built organs in London from 1866, having learned the trade with Cavaillé-Col, Paris.

Gernsheim (Friedrich) composed "Salamis," "Hafis," "Wächterlied," "Preislied," "Agrippina," and other choral works, four symphonies, overtures, and chamber music; taught and conducted at Stern Conservatory, Berlin; pupil of Moscheles, Hauptmann, Rietz, and Richter at the Leipsic Conservatory. B. July 17, 1839, Worms; add. Berlin.

Gero (Jhan) composed madrigals and church music; chapelmaster to Orvieto Cathedral. The Maistre Jhan, who composed in like form, and was chapelmaster to the Duke of Ferrara, is now believed to have been a distinct personage. Both flourished in the early part of the 16th century.

Gerster (Etelka) sang sop. in opera; debut in Venice as Gilda, 1876, later in the principal cities of Europe and America; pupil of Mme. Marchesi; founded singing school in Berlin, 1896. B. Kaschau, Hungary, June 17, 1855; add. Berlin.

Ges. *Ger.* The note G flat.

Gesang. *Ger.* Song, melody.

Geschwind. *Ger.* Rapid, quick.

Ges. Dur. *Ger.* Key of G flat major.

Gese (Bartholomäus) composed a St. John Passion and every variety of music for the Lutheran Church; cantor at Frankfort; called also Gesius or Barthol Göss. B. Müncheberg, Brandenburg, 1555; d. 1621, Frankfort.

Gesellschaft der Musikfreunde was founded in Vienna, 1813, largely through the activity of Dr. Joseph von Sonnleithner, to conduct subscription concerts and establish a library and museum. The library now contains more than 4000 volumes and 40,000 compositions, printed or in manuscript, including works by Mozart, Schubert, Beethoven's own revision of the "Eroica," and choruses by Gluck and Handel. The society built its own house, 1830, and a larger edifice, "An der Wien," 1870, where the concerts are now given. A conservatory and dramatic school have grown up about the society, the pupils numbering nearly 1000 per annum. The society possesses an orchestra of 80 and a chorus of 300 to 350, which give six grand concerts each year, besides many smaller affairs.

Gestossen. *Ger.* Staccato.

Getern or **Getron.** Old English for guitar.

Getragen. *Ger.* Legato.

Gevaërt (François Auguste) composed the successful operas "Quentin Durward," Paris Opéra Comique, 1858; "Le Capitaine Henriot," Paris Opéra Comique, 1864; wrote "Historie et Theorie de la musique dans l'antiquité" and other valuable theoretical and historical works; became director of the Brussels Conservatory, 1871, in succession to Fétis. A pupil of the Ghent Conservatory, Gevaërt became organist at the Jesuits' Church, Ghent, where his Christmas cantata was performed, 1846. In 1847 his Psalm "Super flumina" was performed at the Zangverband, winning the praise of Spohr, and in 1848 his operas "Hugues de Somerghen" and "La comedie a la ville" were performed at Ghent and Brussels. The following year, having won a national competition which gave him two years abroad, he visited France and Spain, and composed the orchestral fantasie "Sobre motivos espagnoles," which brought him the decoration of Isabella the Catholic. From Spain he went to Italy, returning to Ghent, 1852. The cantata "De nationale verjaerdag" won him the Order of Leopold. He became Chef du Chant at the Paris Académie de Musique, 1867, retaining his post until the opera closed because of the Siege of Paris in 1870. Other works to be noted are: "Georgette," one-act opera; "Le Billet de Marguerite," three-act opera; "Les Lavandières de Santarem," "Le Diable au Moulin," "Château Trompete," "Les Deux Amours," the last-named opera, Baden-Baden, 1861; Requiem for male voices with orchestra, the cantata "Le Retour de l'armée," "Jacques van Artevelde," choruses and songs. B. Huysse, near Oudenarde, July 31, 1828; d. Dec. 24, 1908, Brussels.

Gewandhaus Concerts grew out of those established in Leipsic by Johann Sebastian Bach while cantor at the Thomasschule, 1743, continued by his sucessor Doles, re-established by Burgermeister Karl Wilhelm Muller, 1781, with J. A. Hiller as conductor, and in 1908 continued to rank with the most important in the world. The name is derived from the fact that the concerts were given in the hall of the Gewandhaus, the market house of the

linen merchants. There are 24 concerts given annually besides soirées of chamber music. The conductors since Hiller have been Johann Gottfried Schicht, Johann Philip Christian Schulz, Christian August Pohlenz, Felix Mendelssohn, Ferdinand Hiller, N. W. Gade, Julius Rietz, Karl Reinecke, Arthur Nikisch.

Ghazel. F. Hiller's name for compositions in which there is a perpetually recurring refrain.

Gheyn, van den (Matthias) became the most famous of carillonneurs, winning that post in the town of Louvain by competition, 1745; composed sonatas for violin with organ or clavier; played organ at St. Peter's, Louvain; belonged to the family of bell founders who flourished in Flanders, 1516 to 1757. B. Tirlemont, April 7, 1721; d. June 22, 1785, Louvain. **Josse Thomas** succeeded his father MATTHIAS as organist at St. Peter's. B. 1752.

Ghro (Johann) composed pavans and galliards; played organ in Meissen, Saxony, 1604; became music director and organist at Wesenstein, 1625.

Gialdini (Gialdino) composed the successful operas "I Due Soci," Bologna, 1892; "La Pupilla," Trieste, 1896, and comic operas; pupil of Mabellini, Florence; won prize offered by the Pergola Theatre, Florence, with his successful first opera "Rosmunda." B. Nov. 10, 1843, Pescia; add. Florence.

Giardini, de (Felice) composed nine sets of violin sonatas, 12 violin concertos, 18 string quartets, and other chamber music; the oratorio Ruth; acquired great popularity in London as violin soloist; impresario of the London Italian opera, 1756–65. B. April 12, 1716, Turin; d. Dec. 17, 1796, Moscow.

Gibbons (William) was one of the Waits in Cambridge, Eng., and became the progenitor of a famous family of musicians. **Rev. Edward** composed the anthem "How hath the city sate solitary!" organist and custos of the priest-vicars of Exeter Cathedral, 1609 to 1644; gave $5000 to Charles I during the Civil War, as a result of which his property was confiscated and he was turned out of his home at 80. B. 1570; son of WILLIAM. **Ellis** composed the madrigals "Long Live Oriana" and "Round about her chariot," published 1601 in the "Triumphs of Oriana"; played organ Salisbury Cathedral. Son of WILLIAM. **Orlando** became the foremost of English polyphonic composers, organist to the Eng. Chapel Royal and to Westminster Abbey. Educated by his brother EDWARD as a chorister in King's College, Cambridge, where he remained until his voice broke; he composed a remarkable fantasia in four parts which is included with works of Byrd and Bull in the collection of virginal music, "Parthenia," which established his reputation; thereafter led a busy life as court musician, organist, and composer. Among his compositions are a four-part morning and evening service in F, a five-part service in D minor, Te Deum, Benedictus, Kyrie, Creed, Sanctus, Magnificat; the full anthems "Deliver us O Lord," "Almighty and Everlasting God," Hosanna, "O clap your hands," "O Lord, in Thy Wrath," "O Lord, in Thee is all my trust," "Why art thou so heavy, O my soul?" "Blessed be the Lord God of Israel," "O Lord increase my faith," "Lift up your heads"; the verse anthems "Behold thou hast made my days," "This is the record of John," "Behold I bring you glad tidings," "If ye be risen," "We praise Thee, O Father," "Lord grant grace," "Glorious and powerful God," "See, see, the Word is Incarnate," "Sing unto the Lord," "Blessed are they," "Great King of Gods," "O all true faithful hearts," "I am the Resurrection"; the hymns "O Lord, how do my woes increase," "O Lord, I lift my heart unto Thee," and 16 tunes in "Hymns and Songs for the Church," reprinted by J. R. Smith, 1859; "The Silver Swan," "O that the learned poets," "I weigh not fortune's frown," and other delicious madrigals; "Fancies for Viols," and virginal music. B. 1583, Cambridge; son of WILLIAM; m. Elizabeth Patten; d. June 5, 1625,

Canterbury. **Dr. Christopher** became organist at Winchester Cathedral, 1638; fought with Royalists during Civil War, became organist to Charles II on the Restoration and at Westminster Abbey; composed anthems, hymns, and fancies for viols. B. 1615; second son of ORLANDO; d. Oct. 20, 1676.

Gibson (George Alfred) played violin in London opera and concert orchestras; taught Royal Academy of Music and Guildhall School of Music. B. Oct. 27, 1849, Nottingham; add. London.

Giga. *It.* Jig or GIGUE.

Gigelira. *It.* XYLOPHONE.

Gigout (Eugène) composed more than 300 organ pieces, published as "Album Gregorien," a "Meditation" for violin and orchestra, piano sonata; organist at Saint-Augustin, Paris, 1863; pupil and afterwards teacher in Niedermeyer's "École de musique religieuse." B. Nancy, Mar. 23, 1844; add. Paris.

Gigue. Lively dance which gave its name to one movement of the SUITE, and was so called from being played on the geige or violin. Forms of the gigue or giga or jig are found among nearly every people; the Chica, Csardas, Reel, Hornpipe, and Bolero are all variations of the gigue.

Giles (Dr. Nathaniel) composed anthems, services; wrote "Lesson of Descant of Thirtie eighte Proportions of Sundrie kindes," which may be found in Hawkins' "History of Music"; master of the children in Eng. Chapel Royal 38 years. B. Worcester, about 1550; d. Windsor, Jan. 24, 1633.

Gillet (Ernest) composed "Loin du bal" and other popular music for orchestra and piano; first 'cellist at Paris Grand Opéra; pupil of Niedermeyer's "École de musique religieuse," Paris. B. Sept. 13, 1856, Paris; add. London.

Gilman (Lawrence) wrote music criticism for "Harper's Weekly," and the following books: "Phases of Modern Music," Harper & Bros., 1904; "Edward MacDowell" ("Living Masters of Music"), John Lane, 1905; "The Music of To-morrow," John Lane, 1906; "Strauss's 'Salome,' A Guide to the Opera," John Lane, 1907; "Stories of Symphonic Music," Harper & Bros., 1907; "Debussy's 'Pelléas et Mélisande,' A Guide to the Opera," G. Schirmer, 1907; "The Opera Since Wagner," John Lane, 1908. Educated at the Collins Street Classical School, Hartford, Conn., and afterwards student in private of musical theory, composition, piano, and organ playing. B. July 5, 1878, Flushing, New York; add. New York City.

Gilmore (Patrick Sarsfield) gave festivals remarkable for the number of people employed, having an orchestra of 1000 and a chorus of 10,000 at the National Peace Jubilee, Boston, 1869, an orchestra of 2000 and chorus of 20,000 at the World's Peace Jubilee, Philadelphia, 1872, with chimes of bells, anvils, powerful organs, and artillery which he discharged by electricity to replace the bass drum parts. Gilmore's earliest musical training was obtained as member of a regimental band in Athlone, Ireland. Then he drifted to Canada with an English band, and later to the United States. He first organized a military band in Salem, Mass., then in Boston, and during the Civil War was a bandmaster in the Federal army. His first spectacular festival was given in New Orleans with a combination of army bands, 1864. He later made numerous concert tours of America and Europe. A number of arrangements for open air performance, and some military pieces and dance music are accredited to him. B. Galway, Ireland, Dec. 25, 1829; d. Sept. 24, 1892, St. Louis, Mo.

Gilson (Paul) composed "La Captive," Brussels, 1902; "Francesca de Rimini," for soli chorus and orchestra, 1895; Inaugural cantata for the Brussels Exposition of 1897; oratorio "Le Demon," humoresque for wind instruments, "La Mer," symphonic poem; the prize cantata "Sinai," 1892, a Scotch rhapsodie; fantasia on Canadian airs; songs; became professor of harmony, 1902, at Brussels Conservatory, where he had been a pupil of Cantillon, Duyck, and Gevaert, and where he won the prix de Rome, 1889.

Glareanus (Henricus) wrote "Isagoge in musicen Henrici Glareani" and other important works on theory, in which he tried to prove the identity of the church with the ancient Greek modes; became poet laureate to the Emperor, 1512, for a poem which he wrote, composed, and sang to his own accompaniment; professor of mathematics at Basle and, on recommendation of Erasmus, of philosophy and the liberal arts in Paris; real name Loris. B. 1488, Canton of Glarus, Switzerland; d. Mar. 28, 1563, Freiburg.

Glasenapp (Carl Friedrich) wrote "Richard Wagner, Leben und Wirken," which is the authoritative biography; Eng. trans. Ashton Ellis. B. Oct. 3, 1847, Riga; add. Riga.

Gläser (Franz) composed the successful opera "Des Adlers Horst," Berlin, 1832; conducted at Vienna theatres, court conductor at Copenhagen, 1842. B. April 19, 1798, Obergeorgenthal, Bohemia; d. Aug 29, 1861, Copenhagen.

Glasses, Musical. Glasses which are tuned by being partly filled with water, and played by rubbing the wetted finger across the rim. Benjamin Franklin's invention of an instrument composed of glasses is described under HARMONICA.

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Gleason (Frederick Grant) composed the romantic operas "Otto Visconti" and "Montezuma," the latter to his own libretto; the symphonic poem "Edris," the cantatas "God our Deliverer," "The Culprit Fay," "Praise Song to Harmony," "Auditorium Festival Ode," choruses, part songs, chamber music; played organ; pupil of Dudley Buck in Hartford, of Moscheles, Plaidy, Richter, and Lobe at the Leipsic Conservatory; played organ in various American cities, settling in Chicago, 1877. B. Dec. 17, 1848, Middletown, Conn.; d. Chicago, Dec. 6, 1903.

Glee. Part song harmonized for three or more voices, usually male. This form of composition originated in England, where it was the fashion from 1760 to 1830. Samuel Webbe, Stevens, Callcott, and Horsley were foremost among the composers of glees.

Glee Club had its beginning in meetings held at the house of Robert Smith, London, 1783, at which part songs were sung after dinner; was organized at the Newcastle Coffee House, 1787, and gave entertainments in which the best English musicians participated until its dissolution, 1857.

Gleich. *Ger.* Equal, alike.

Glen (Thomas Macbean) made musical instruments in Edinburgh, establishing the business, 1827. B. 1804, Fifeshire; d. July 12, 1873. His sons **John** and **Robert** continued the business, being noted chiefly for their bagpipes.

Gli. *It.* The.

Glide. GLISSANDO, portamento.

Gliere (Reinhold Moritzovich) composed a symphony in E flat, 1899; sextet for strings, Op. 1; string quartet, Op. 2; string octet, Op. 3; pupil of the Moscow Conservatory, 1894–1900, where he won the gold medal. B. Dec. 30, 1874, Kiev; add. St. Petersburg.

Glinka (Michael Ivanovich) composed the first national Russian opera, "A Life for the Czar," "Russlan and Lioudmilla," based on Poushkin's poem, the failure of which caused him to thereafter devote himself to orchestral works. While a school boy in St. Petersburg, Glinka studied piano for a short time with John Field, and afterwards with Obmana and Carl Meyer and violin with Böhm. After a tour in the Caucasus, he retired to his country estate, where he studied the works of Haydn, Mozart, Beethoven, and Cherubini. In 1823 he accepted an official post in St. Petersburg, but continued the study of music, even taking vocal lessons from Belloli, and mingling with a society at once artistic and aristocratic. In 1828 he made an Italian tour and met Bellini and Donizetti. In 1833 he studied composition with Dehn in Berlin, and on his return to Russia, set about his first serious work in music, a national opera. Joukowsky, the poet, suggested "Ivan Sousanin" as the hero, and Baron Rozen wrote the libretto for the work which was first performed as "A Life for the Czar," Nov. 27, 1836. After two years spent in the service of the Imperial Chapel, the failure of his second opera decided Glinka upon leaving Russia, and he spent some time in Paris, where he was deeply influenced by Berlioz, and in Spain, where he gathered material for future work. He returned to St. Petersburg on the outbreak of the Crimean war, and again became interested in church music. He was in Berlin in 1856, studying church music with Dehn, when seized with a fatal illness. Other works to be noted are two Spanish overtures, "Jota Aragonese" and "Night in Madrid," the fantasia "Kamarinskaya," incidental music to "Prince Kholmsky," "Valse Fantaisie," 40 works for piano, "Pathetic," trio for piano, clarinet, and bassoon, string quartet in F; Memorial cantata for Alexander I, the Polish hymn for mixed chorus and orchestra; 85 songs, 10 duets, and six quartets and trios. B. June 2, 1803, Novopasskoi, Smolensk; d. Feb. 15, 1857, Berlin.

Glissando. *It.* Playing a rapid passage in piano music by sliding the finger over the keys instead of striking each separately; in violin music a rapid slur.

Glisser. *Fr.* To slide.

Glockenspiel. *Ger.* An instrument consisting of bells attuned to the diatonic scale and played by a keyboard attachment; organ stop of two ranks.

Gloria. The name for the hymn "Gloria in Excelsis" in the Roman Catholic liturgy, and for the "Gloria Patri" in the Anglican liturgy. The Gloria Patri is sung at the end of each psalm. In the MASS the Gloria in Excelsis follows the Kyrie. In the COMMUNION SERVICE it comes immediately before the benediction.

Glottis. Aperture in the LARYNX by which the voice is controlled; reeds used in ancient wood-wind instruments.

Gloucester Festival. English music festival better known as the THREE CHOIR FESTIVAL.

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and "Erin's Matin Song"; founded the Dublin Choral Institute, 1851; directed music in Dublin Pro-cathedral. B. June 19, 1815, Dublin; d. Dec. 18, 1899.

Glover (Sarah Ann) developed the Tonic Sol-fa system; wrote "Manual containing a Development of the Tetrachordal System," 1850. B. 1785, Norwich, Eng.; d. Oct. 20, 1867, Malvern.

Glover (Stephen Ralph) composed "What are the wild waves saying," Longfellow's "Excelsior," "Songs from the Holy Scriptures," and in all about 1500 songs and piano pieces. B. 1812, London; d. Dec. 7, 1870, London.

Glover (William Howard) composed the operas "Ruy Blas," Covent Garden, 1861, "Once Too Often," "The Coquette," "Palomita," overtures to "Manfred" and "Comala," the cantata "Tam O'Shanter," songs; wrote criticisms for the London "Morning Post"; conducted at Niblo's Garden, New York. B. June 6, 1819, London; son of Mrs. Glover, the actress; d. Oct. 28, 1875, New York.

Gluck, von (Christoph Willibald) reformed the opera, reducing music to its proper function, that of seconding poetry by enforcing the expression of the sentiment and the interest of the situations, without interrupting the action or weakening it by superfluous ornament. To paraphrase Gluck's own words in his dedication to his great opera "Alceste," his idea was that the relation of music to poetry was much the same as that of harmonious colouring and well disposed light and shade to accurate drawing, which animate the figures without altering their outlines. These and other principles enunciated by Gluck have been the germs of all subsequent attempts at the improvement of opera, whether by Berlioz, Meyerbeer, Weber, or Wagner and his followers, or the "Young Italian" school. Born on the estates of Prince Lobkowitz, to whom his parents were servants, Gluck had his first lessons on the violin, harpsichord, and organ, and in singing in the Jesuit school at Kommotau, Bohemia. He studied under Czernohorsky in Prague, 1732–35, supporting himself by church singing, concerts, and playing at country dances. In 1836 he went to Vienna, met Prince Melzi at the Lobkowitz house, and in the service of that gentleman studied with Sammartini in Milan. "Artaserse," 1741, and half a dozen other successful Italian operas were the fruits of this first period in his development. Contemptuous treatment accorded him by Handel during a London engagement at which his "La Caduta de' Giganti," "Artamene," and the pasticcio "Piramo e Tisbe" were produced only caused him to work with more serious purpose. He studied Rameau's operas during a sojourn in Paris, applied himself to the art and literature of the classic periods of various peoples, and ten years after his failure in London, or in 1755, established himself as a composer in Vienna. His "Antigono," Rome, 1756, gained him the Golden Spur with the title of "Ritter" and the prefix "von." The operas composed during this period have long since been forgotten, but he was making progress, and as singing master to Marie Antoinette, acquired the good will and esteem of that princess, which afterwards proved most useful. "ALCESTE," Vienna, Dec. 16, 1797, and "Paride ed Elena," 1770, produced at Vienna, were the first operas in which he exemplified his art theories. The adverse criticism which they provoked determined his withdrawal to Paris, where his "IPHIGÉNIE EN AULIDE," based on Racine's drama, was produced April 19, 1774, at the Opéra. Only the patronage of his former pupil, Marie Antoinette, now Queen of France, sufficed to uphold the composer, but this work, followed by "ORPHÉE ET EURYDICE," 1774, and "Alceste," adapted to the French stage, 1776, eventually resulted in the shelving of Rameau and Lulli. "ARMIDE" was produced Sept. 23, 1777. Piccinni, the Italian composer, produced his "Roland" on the same theme four months later, and then began the war of the Gluckists and Piccinnists, which for a time divided the musicians of France

into two hostile camps, but resulted in a complete victory for Gluck. Both composers set "IPHIGÉNIE EN TAURIDE," but that of Gluck, May 18, 1779, was wholly successful, while that of Piccinni, Jan. 23, 1781, fell flat. "Echo et Narcisse," Sept. 21, 1779, proved to be Gluck's last opera, and it was not a complete success. He had meant to compose "Les Danaïdes," but was struck down with apoplexy, gave the libretto to Salieri, and retired to Vienna. Others of Gluck's operas which may be mentioned are: "Semiramide riconosciuta," 1748; "La Clemenza di Tito," 1752, "Telemacco," 1765, "L'Arbre enchanté," 1775; "Cythere Assiégée," 1775. Besides his operas Gluck composed church music, symphonies, a concert, a string quartet, trios, sonatas, and songs. B. July 2, 1714, Weidenwang, Upper Palatinate; d. Nov. 15, 1787, Vienna.

G Moll. *Ger.* Key of G minor.

Gnaccare. *It.* Castinets.

Gnecco (Francesco) composed the operas "Carolina e Filandro," Paris, 1817; "La Prova d'un opera seria," Milan, 1805, and other operas. B. Genoa, 1769; d. 1811, Turin.

Godard (Benjamin Louis Paul) composed "Tasso," dramatic symphony with soli and chorus which won the Paris municipal prize, 1878; "Scènes Poétiques," "Diane," dramatic poem; Symphonie-ballet; "Ouverture dramatique," "Symphonie Gothique," "Symphonie Orientale," "Les Eléphants," "Symphonie Légendaire" for orchestra with soli and chorus; the "Lanterne magique" suite, the operas "Les Bijoux de Jeannette," "Pedro de Zalamea," "Jocelyn," "Le Dante," "Jeanne d'Arc," "La Vivandière," "Les Guelphes," and "Ruy Blas." Pupil of the Paris Conservatoire, he studied violin under Hammer and harmony with Reber; played viola in various chamber organizations, and composed songs and chamber music as well as in larger forms. B. Aug. 18, 1849, Paris; d. Jan. 10, 1895, Cannes.

Godbid (William) printed all the musical publications of John Playford, London, 1658–78. For the next 10 years the business was in the hands of his widow, and on her death it was taken over by J. Playford, Jr., and sold at auction on his death, 1686.

Goddard (Arabella) played piano with distinction, debut at London, 1850, touring Europe, America, Australia, and India; pupil of Kalkbrenner, Thalberg, and of J. W. Davison, whom she married, 1859. B. Jan. 12, 1836, St. Malo, Brittany; add. Tunbridge Wells, Eng.

Godefroid (Jules Joseph) composed the comic operas "Le Diasté" and "La Chasse royal"; played harp. B. Feb. 23, 1811, Namur; d. Feb. 27, 1840, Paris. **Dieudonné Joseph Guillaume Félix** composed the operas "La harpe d'or" and "La dernière bataille"; the oratorio "La fille du Saul," and harp music; played harp. B. July 24, 1818, Namur; brother of JULES JOSEPH; d. July 8, 1897, Villers-sur-Mer.

Godfrey (Charles) was bassoon player and bandmaster of the Coldstream Guards for 50 years; founded "Jullien's Journal," the first English publication devoted to military music. B. Kingston, Surrey, Eng., Nov. 22, 1790; d. Dec. 12, 1863. **Daniel** composed waltzes for military band; first bandmaster of the Grenadier Guards, then of his own band, with which he toured America, 1872. B. Sept. 4, 1831; son of CHARLES; d. June 30, 1903, Beeston, near Nottingham. **Adolphus Frederick** succeeded his father CHARLES as bandmaster of the Coldstream Guards, held that post 17 years. B. 1837, Westminster; d. Aug. 28, 1882. **Charles, Jr.**, served as bandmaster of the Scots Fusiliers, 1859 to 1868, when he accepted a similar post with the Royal Horse Guards, and served until 1904; taught military music, Royal College of Music and Guildhall School of Music, London. B. Jan. 17, 1839; d. 1904; son of CHARLES. **Daniel Eyers** conducted the London Military Band, 1890, toured South Africa with opera company, became conductor and manager of concerts at Bournemouth, Eng. B. 1868; son of DANIEL; add. Bournemouth. **Arthur Eugene** com-

chorus; "Rising early in the morning," Giuseppe; "There lived a king," the Inquisitor; "On the Day when I was wedded," the Duchess; "I am a courtier grave and serious," quintet.

Gong. Chinese percussion instrument consisting of a thin plate of bronze which emits a weird crashing sound when struck, or rather rubbed with a padded drumstick.

Goodban (Thomas Goodhurst) wrote "The Rudiments of Music," 1825, instruction books for the violin and piano; founded and directed the Canterbury Catch Club and sang in Canterbury Cathedral. B. Dec. 21, 1784, Canterbury; d. May 4, 1863, Canterbury. **Charles** played 'cello. B. 1812; son of T. G.; d. 1881. **Henry William** composed an overture and played 'cello. B. 1816, son of T. G. **Thomas** played viola. B. 1822; son of T. G. **James Frederic** played violin; organist at St. John's, Paddington. B. 1833; nephew of T. G.; d. Feb. 1, 1903, Harborne, Kent, Eng.

Goodgroome (John) sang in Eng. Chapel Royal and became musician in ordinary to Charles II. B. 1630; d. June 27, 1704, London.

Goodson (Richard) taught music, Oxford University; played organ at Christ Church. B. 1655; d. Jan. 13, 1718, Great Tew. **Richard** succeeded to his father's Oxford appointments and was also organist to New College. B. 1709; son of RICHARD; d. Jan. 9, 1741.

Goovaerts (Alphonse Jean Marie) helped Belgian prelates to found the Gregorian Association, 1881; wrote a "History of Music Printing in the Netherlands," which won the gold medal of the Belgian Academie; "La Musique d'Église"; composed church music; rendered valuable service in transcribing Palestrina, Lasso, etc., while musical secretary to the Antwerp Cathedral. B. May 25, 1847, Antwerp; add. Antwerp.

Gordigiani (Luigi) composed the opera "Filippo," in which he, his wife, and brother took part, Naples, 1840; nine other operas, and more than 300 highly popular songs. B. June 21, 1806, Modena; d. May 1, 1860, Florence.

Gordon (John) became Greaham professor of music at Oxford, 1723. B. Mar. 26, 1702, London; d. Dec. 12, 1739.

Gordon (William) anticipated Bohm's improvements of the flute, but failed to market his inventions and became insane; captain of the Swiss Guards in Paris and an amateur flautist. B. Switzerland, of English descent; d. about 1840.

Gorgheggi. *It.* Trills, quiverings.

Goria (Alexandre Eduard) taught piano and composed drawing room pieces; won first piano prize Paris Conservatoire, 1835. B. 1823, Paris; d. July 6, 1860.

Gosba. Arabian FLUTE.

Goss (Dr. Sir John) composed "If we believe," "Praise the Lord, O my Soul," and in all 27 anthems; wrote "An Introduction to Harmony and Thorough Bass," 1833, and the "Organist's Companion"; edited "Chants Ancient and Modern," the "Church Psalter and Hymnbook"; played organ St. Paul's Cathedral and became composer to the Eng. Chapel Royal. B. Dec. 27, 1800, Fareham, Hants, Eng.; son of an organist; d. May 10, 1880, Brixton.

Goss (John Jeremiah) sang alto in Eng. Chapel Royal; became vicar choral of St. Paul's, and lay vicar Westminster Abbey. B. 1770, Salisbury; d. April 25, 1817, London.

Gossec (François Joseph) composed 26 symphonies for full orchestra, the first of which appeared before Haydn's earliest publication, "Les Pêcheurs," 1776, "Alexis et Daphne," "Philémon et Baucis," and other highly popular operas, a "Messe Des Morts" for St. Roch, 1760, in which he introduced a double orchestra for the "Tuba Mirum"; founded the "Concert des Amateurs," Paris, 1770; reorganized the "Concerts Spirituel," 1773; conducted at the Académie; organized the "École de Chant," which preceded the Conservatoire de Musique, 1784; conducted the band of the National Guard during the French Revolution, and composed the "Hymne a l'Etre Suprême," music for Mirabeau's funeral; was joint inspector of the

Conservatoire with Cherubini on the establishment of that institution; member of the Institut; Chevalier of the Legion of Honor. In boyhood Gossec was chorister in the Antwerp Cathedral, and when his voice broke he went to Paris, where he met Rameau, 1751, through whose influence he became conductor of the private band maintained by La Popelinière, and later composer and conductor to the Prince de Condè. Largely self-taught, almost without influence, Gossec's rise was wholly due his own talents and industry. B. Vergnies, Belgium, Jan. 17, 1734; d. Passy, Feb. 16, 1829.

Gostling (Rev. John) sang in Eng. Chapel Royal, famous for compass and volume of his bass; became royal chaplain and sub-dean of St. Paul's. B. Kent, Eng., 1650; d. July 17, 1733.

Götterdämmerung. The fourth and last part of Richard Wagner's "RING DES NIBELUNG" was first performed Aug. 17, 1876, at Bayreuth.

Gottschalk (Louis Moreau) became the most celebrated of American piano virtuosi, touring Europe and North and South America with great success; composed the symphonies "La Nuit des Tropiques" and "Montevideo," the operas "Charles IX," and "Isaura de Salerno," for which he could not obtain a hearing, a triumphal cantata, grand march for the Emperor of Brazil, "Escenas campestres cubanas," "Tarantella" for piano and orchestra, and much forgotten piano music, including "Bananier," which made him famous at 16. Gottschalk was the son of an English scientist, his mother being a daughter of Count Antoine de Brusle, Governor of San Domingo. The family was wealthy, and having manifested a talent for music at an early age, he was sent to Paris to study, his masters being Charles Halle, Camille Stamaty, and Maleden. Loss of the family fortune decided him upon a professional career, and his first tour in Europe was made in 1852 with complete success. Later he toured under the management of Max Strakosch. B. May 8, 1829, New Orleans; d. Dec. 18, 1869, Rio de Janeiro.

Gottsched (Johann Christoph) aided in establishing German opera and while professor at Leipsic University made his home an important music centre. B. near Königsberg, Feb. 2, 1700; d. Dec. 12, 1766, Leipsic.

Goudimel (Claude) composed five masses and a magnificat in early life, joined the Huguenots about 1558, composed numerous psalms which are reprinted in the psalters of the Reformed Church in various languages during the 17th and 18th centuries; composed chansons published in Paris, 1549, 1572. Certain of Goudimel's themes appear in Palestrina's works, but recent researches have disproved the tradition that he founded a music school in Rome where Palestrina was said to have been one of his pupils. B. about 1505, Besançon; killed in the attack on the Huguenots at Lyons, Aug. 27, 1572.

Goulding & Co. published music in London, 1784 to 1835, when the firm became D'Almaine & Co., and continued under that name until 1867, in which year the stock and plates were sold by auction.

Gounod (Charles) composed "FAUST," which deservedly ranks with the most popular operas in modern repertoire, "ROMEO ET JULIETTE," the beauty of which has only recently been appreciated, much church music of the highest order; ranked with the greatest of modern composers not only of France, but of the world. Gounod's mother, an able musician and pianist, was his first instructor, but having completed a classical course at the Lycée St. Louis, he entered the Paris Conservatoire, 1836, studying counterpoint under Halévy and composition with Paer and Lesueur. "Marie Stuart et Rizzio," his cantata, won the prix de Rome, 1837, and his cantata "Fernand" won the grand prix, 1839. In Rome he was a careful student of Palestrina. A mass for three voices and orchestra was produced, 1841, and the 3-part mass à capella, Vienna, 1842. He returned to

Paris by way of Austria and Germany, and on the journey first became acquainted with Schumann's music. Again settled in Paris, he became organist and choirmaster at the "Missions étrangères," and studied for the priesthood, without, however, taking orders. His solemn mass in G, soli, chorus, orchestra, and organ, dates from this period. "Sapho," his first opera, was produced April 16, 1851, at the Académie, and in 1852 and for the next eight years he was conductor of the "ORPHÉON," for which he composed two masses for men's voices. The two symphonies in D and E flat composed at this time added but little to his reputation, and his dramatic works met with no great success until the production of "Faust," Théâtre Lyrique, Mar. 19, 1859. The immediate success of this opera enabled him to produce his "Reine de Saba" at the Académie, Feb. 28, 1862, but this work, although containing several gems still heard in concert, was soon retired. Then came "Mireille," founded on a poem by F. Mistral, "La Colombe," and "Roméo et Juliette," April 27, 1867. The Franco-Prussian war drove Gounod to London, where he appeared at many concerts and founded the Gounod Choir, but in 1875 he returned to Paris, where he produced a number of dramatic works, none of which was successful. Besides the church music already referred to, Gounod composed a Stabat Mater with orchestra, a De Profundis, an Ave Verum, Te Deum, a fourth Messe Solennelle, "Messe a Saint Cecile," "Messe a Jeanne d'Arc," "Messe Angeli custodes," the oratorios "Tobie," "Les Sept Paroles de Jesus," "Jesus sur la lac de Tiberiade." He became a member of the Institut, 1866, and Grand Officer of the Legion of Honor, 1880. Other works to be noted are the operas "Nonne Sanglante," "Cinq Mars," "Le Medecin malgré lui," "Polyeucte," "PHILÉMON ET BAUCIS," "Le Tribut de Zamora"; a symphony, "La Reine des Apêtres," the cantata "Le vin des Gaulois et le danse de l'épée," the posthumous operas "Maitre Pierre" and "Georges Dandin," a mass for St. Peter's, Rome; the lamentation, "Gallia," soprano, chorus, and orchestra, "The Redemption," Birmingham Festival, 1882; "Mors et Vita," a Meditation for soprano with obbligato violin on a Bach Prelude, "Nazareth," "There is a green hill," hymns and songs, piano music. He also wrote a method for cornet-a-piston. B. June 17, 1818, Paris; d. Oct. 18, 1893, St. Cloud. See Autobiography; memoirs by Marie Anne de Bovet, 1891, and Theodore Dubois, 1895.

Gouvy (Louis Theodore) composed the opera "Der Cid," seven symphonies, Stabat Mater, Mass, Requiem, the cantata "Golgotha," much chamber music; pupil of Elwaert; member of the Berlin Academy, 1895; Chevalier of the Legion of Honor, 1896. B. July 2, 1819, Goffontaine, Saarbruck; d. April 21, 1898, Leipsic.

Gow (Niel) became famous for his performance of Scotch reels at fashionable gatherings in London, playing violin, aided by his brother Donald, a 'cellist. Some compositions, such as "Caller Herrin," are included with those of his four sons in a collection issued by the family. B. Mar. 22, 1727, Inver, near Dunkeld; d. there, Mar. 1, 1807. **Nathaniel** published music in Edinburgh in partnership with William Shepherd, 1796, later with his son Niel; played violin and led dance music; failed in business, but was pensioned by George IV and by the Caledonian Hunt. B. May 28, 1763, Inver; son of NIEL; d. Jan. 19, 1831. **William** played violin and composed dance music. B. 1751; son of NIEL; d. 1791. **John** played violin; composed dance music. B. 1764; son of NIEL; d. 1826. **Niel, Jr.**, composed "Flora Macdonald's Lament," "Cam' ye by Athol"; assisted his father NATHANIEL in business. B. 1795; d. Nov. 7, 1823.

Grabu (Louis) composed the opera "Ariadne," Drury Lane, 1674, and Dryden's "Albion and Albanius"; led court band of Charles II. B. France; settled in England, 1666; last publication 1690.

Grace Notes. APPOGGIATURA, ACCIACCATURA, MORDENTS,

TURNS, SHAKES, and other ornaments in vocal and instrumental music, indicated by various signs in NOTATION.

Gracieux. *Fr.* Graceful.

Gracile. *It.* Thin, small.

Grad. *Ger.* Degree or step in the scale.

Gradation. By degrees of the scale.

Grädener (Carl Georg Peter) composed two symphonies, the oratorio "Johannes der Täufer," chamber music; founded the Hamburger Tonkünstlerverein, 1867; taught vocal and theory in Vienna and Hamburg Conservatories. B. Rostock, Jan. 14, 1812; d. June 10, 1883, Hamburg. **Hermann Theodor Otto** composed chamber music and for orchestra; lectured on counterpoint and harmony, University of Vienna. B. Kiel, May 8, 1844; son of C. G. P.; add. Vienna.

Gradevole. *It.* Grateful.

Gradevolmente. *It.* Gratefully.

Graditissimo. *It.* Most grateful.

Gradleiter. *Ger.* Scale.

Grado. *L.* Degree or step in the scale.

Gradual. In the Roman Catholic liturgy, music between the Epistle and the Gospel; hence the book containing the music of the MASS for the use of choirs, as distinguished from the Missal which is reserved for the celebrant.

Gradus ad Parnassum. *L.* "The Road to Parnassus." Joseph FUX so entitled his great work on counterpoint and composition, and the name was also adopted by Muzio Clementi for his collection of piano studies.

Grafton (Richard) published Cranmer's Litany, 1544, and reprinted John Marbecke's "Booke of Common praier noted," 1550. B. London; d. about 1571.

Graham (George Farquhar) composed ballads and wrote articles on musical subjects for the Encyclopedia Britannica; largely self taught in music. B. Dec. 29, 1789, Edinburgh; d. Mar. 12, 1867.

Gran Cassa or **Tamburo.** *It.* Bass DRUM.

Grancino (Paolo) made violins in Milan; pupil of Nicolo Amati. B. Milan; his instruments are dated from 1665 to 1690. **Giovanni** made viol instruments of quality superior to those of his father PAOLO, which are dated 1696 to 1715. The business was continued by his sons **Giambattista** and **Francesco** as Fratelli Grancini.

Grand means in complete classic form when prefixed to sonata, symphony, or concerto; complete when prefixed to orchestra; of the largest proportions, volume, and form when applied to a piano; of serious purport and sung throughout when prefixed to opera.

Grand Barré. *Fr.* To stop all the strings at once with the forefinger in guitar playing, thus altering the pitch of the instrument.

Grand Bourdon. 32 ft. pedal organ stop.

Grandezza. *It.* Grandeur.

Grandi (Alessandro) composed madrigals and church music; chapelmaster at San Spirito, Ferrara, 1610–17; deputy at St. Mark's, Venice, 1619; chapelmaster Bergamo, 1628; d. about 1637.

Grandioso. *It.* Grandly.

Grand Jeu. *Fr.* With the full power of the instrument, full organ.

Grand Prix de Rome was established 1803 under the control of the Académie des Beaux-Arts, which is a branch of the Institut de France. Competitions are held annually in June and the prize is awarded for the best composition, formerly a cantata, now generally a one-act opera, or if no worthy composition is presented, there is no award, and two prizes may be awarded the following year. The winner becomes a pensioner of the Government for four years, during part of which time he resides at the Villa Medici, Rome, which has belonged to France since its purchase by Louis XIV. Besides the awards for music, there are prizes for painting, sculpture, engraving, architecture.

Grande Orgue. *Fr.* Full organ; great organ.

Grandsire. Form of **Change-ringing.**

Gran Gusto. *It.* Great taste or expression.

Graninger (Charles Albert) founded piano school in Cincinnati; conducted the Orpheus Society; pupil and later a teacher in Cincinnati College of Music. B. Jan. 2, 1861, Cincinnati; add. Cincinnati.

Granjon (Robert) was among the first to substitute round for square or lozenge-shaped notes in music printing. His publications are dated 1523 in Paris and 1582 at Rome.

Granom (Lewis Christian Auston) composed 12 sonatas for flute, published 1751, six trios for flute, 1755; English songs with string accompaniment.

Grappa. *It.* Brace connecting the staves.

Gras (Julie Aimée Josephe Dorus) sang sop. in opera, debut in Brussels, 1825, at the Paris Opéra, and in London to 1849; daughter of the bandmaster Steenkiste, who educated her; later a pupil of the Paris Conservatoire. B. Valenciennes, Sept. 7, 1805; d. Feb. 6, 1896, Paris.

Grasset (Jean Jacques) composed three violin concertos, sonata for violin and piano, five books of violin duos; played violin Italian Opera, Paris, and taught in the Conservatoire. B. 1769, Paris; d. 1839.

Grasshopper. Escape jack in pianos.

Grassi (Cecilia) sang sop. in London opera, 1766–72; m. John Christian Bach. B. Italy, 1746; retired to Italy on her husband's death, 1782.

Grassineau (James) translated Brossard's "Dictionnaire de Musique" into English, 1740, while secretary to Dr. Pepusch. B. 1715, London; d. 1769.

Grassini (Josephina) sang con. in opera, debut in Milan, 1794; accompanied Napoleon to Paris after Marengo and took part in the national fêtes and in the opera; engaged for London at $15,000 per season, 1804, where she became a prime favourite; last appearances at Milan, 1817. B. 1773, Varese, Lombardy; d. Jan. 3, 1850, Milan.

Grau (Maurice) was the first American manager to make a profit on performances of serious opera, earning a large fortune as impresario of the Metropolitan Opera House, New York. Brought to America at the age of five by his parents, he was graduated from the Free Academy, 1867, then spent two years at Columbia University Law School. In 1872 he formed a partnership with Aimé in the management of Rubinstein, Clara Louise Kellogg, and other artists; then began business as a manager on his own account; became partner of Henry Abbey in that gentleman's unfortunate enterprises; then a member of the firm of Abbey, Shoeffer, and Grau, lessees of the Metropolitan Opera House, and on the dissolution of that firm was made sole lessee and manager. Mr. Grau made no pretensions to musical culture himself, but was a shrewd business man, knowing the taste of the New York public. Owing to ill health he retired in favour of Heinrich Conried in Feb., 1903, and settled on his estate at Croisy, France, where he died three years later. B. 1849, Brunn, Austria.

Graun (Karl Heinrich) became chapelmaster to Frederick the Great on his accession to the Prussian throne, 1740, and in that capacity composed "Rodelinda," "Merope," and in all 28 Italian operas for the company he founded in Berlin by his master's orders; composed the famous "Tod Jesu," 1755, which has been sung in Germany during Passion-week every year since then, a Te Deum for Frederick's victory at Prague, etc. As a boy Graun was treble singer to the town council of Dresden. He was a hard student, and at 15 composed a creditable "Grosse Passions-Cantata" and other works. In early manhood he sang ten. at the Dresden opera, for which he composed "Pollidoro," 1726, and four other operas. In 1735 he became the guest of Crown Prince Frederick at Rheinsberg, for whom he composed 50 Italian cantatas, as well as "Trauermusik" for the Duke of Brunswick and King Frederick William I of Prussia; remaining constantly with Frederick through life.

B. May 7, 1701, Wahrenbrück; d. Aug. 8, 1759, Berlin. **Johann Gottlieb** composed violin sonatas, for harpsichord, organ, and flute; conducted Royal Berlin Orchestra, which he brought to high repute. B. 1698, Wahrenbrück; brother of HEINRICH KARL; d. Oct. 27, 1771. **August Friedrich** became cantor of Merseburg, 1727. Eldest brother of KARL HEINRICH; d. Merseburg, 1771.

Graupner (Christoph) composed "Dido," 1707, "Die Lustige Hochzeit," and eight other operas performed at Hamburg and Darmstadt, church and chamber music; chapelmaster at Darmstadt. B. Kirchberg, Saxony, 1687; d. May 10, 1760.

Grave. Slow and solemn in time; deep in pitch.

Grave Mixture. Organ stop of pipes of grave tones.

Gravement. *Fr.* In slow solemn style.

Graves (Thomas) composed songs, madrigals, etc., published London, 1604; "lutenist to Sir Henrie Pierrepont, Knight."

Gravicembalo. *It.* Clavicembalo or HARPSICHORD.

Gravità, con. *It.* With dignity and weight.

Gray (Alan) composed the cantatas "Widow of Zarephath," "Arethusa," Leeds Festival, 1892; "Legend of the Rock Buoy Bell," Hovingham Festival, 1893; "Vision of Belshazzar," Hovingham Festival, 1896; "Song of Redemption," Leeds Festival, 1898; Easter ode, Festival Te Deum, chamber music, and songs; Dr. Mus. Trinity, Cambridge, where he played organ and conducted. B. York, Eng., Dec. 23, 1855; add. London.

Gray & Davison built organs in Eng., 1774, having factory in London. Robert, William, and John Gray and Frederic Davison were members of the firm, which acquired a second factory in Liverpool, 1876.

Grazia, con. *It.* Gracefully, with elegance.

Graziani (Francesco) sang bar. in opera, London, 1855-65. B. April 16, 1829, Fermo. **Lodovico** created Alfredo in "Traviata." B. 1823, Fermo; brother of FRANCESCO; d. 1885, Fermo.

Graziosamente. *It.* Gracefully, elegantly.

Grazioso. *It.* With grace.

Great Octave. The tones from C to B.

Great Organ. That department of the ORGAN which has the greater number of stops and those of the greatest power. Formerly, when there were two or more organs in cathedrals, the largest and most powerful was called the great organ.

Greatheed (Rev. Samuel Stephenson) composed 10 anthems and other church music; wrote on music; rector of Corringham, Essex, Eng., 1862. B. Feb. 22, 1813, Somersetshire.

Greatorex (Thomas) played organ Carlisle Cathedral and Westminster Abbey; conducted Concerts of Ancient Music in succession to Bates, 1793, Birmingham and other festivals; harmonized psalms, composed for orchestra. B. Oct. 5, 1758, Derbyshire; d. July 18, 1831.

Greber (Jakob) composed the opera "Gli amori d'Ergasto," which he adapted to the English stage as "The Loves of Ergasto," Haymarket, April 24, 1705, on visiting London with the singer Margarita de l'Epine.

Grechaninov (Alexander Tikhonovich) composed symphony in B minor, Op. 6; choruses, songs, chamber music; pupil of Rimsky-Korsakov. B. Oct. 26, 1864, Moscow; add. St. Petersburg.

Greco (Gaetano) composed for harpsichord; pupil of Scarlatti, taught Durante, Pergolesi, and Vinci as Scarlatti's successor in the Conservatorio dei Poveri, Naples, 1717. B. about 1680, Naples.

Greek Music has survived in greatly modified form in Gregorian Chant, since the old Church Modes were based upon those of the Greeks, but otherwise possesses only historical interest. There is no reason to believe the Greeks possessed a sense of harmony in the modern signification of that word, or of counterpoint. The lyre originally possessed but four strings, and was therefore incapable

accompaniment in the modern sense, equally so of melody. Even the Egyptian lyre which came into later use had but eight strings, although a later fingerboard development of the instrument gave it greater compass. There were varieties of flute or "aulos," which word seems to have included primitive forms of both oboe, clarinet, and flute, but the instruments were crude, few in number, and were always of secondary importance to song. The earliest Italian opera was an attempt to present tragedy in the Greek form, but however much various musical reformers have endeavoured to adapt their ideas to their conceptions of the ancient tragedies, it is a debatable question whether even the choruses of Greek tragedy were chanted. Yet the Greeks could discriminate between the intervals of a fourth and a third of a tone; music played a highly important part in the religious and civic ceremonies of the people; music was treated as a branch of higher mathematics, like astronomy, by Greek philosophers, and was likewise supposed to have a highly important ethical influence as well. Thus there were three Genera. Diatonic music was preferred for the expression of virile and severe matter; the Chromatic was plaintive and sweet, and the Enharmonic stirring and agreeable. These genera differed from each other in important details. The primitive scale consisting of four notes sounded by the lyre in order not of ascent but of descent was the tetrachord. Taking a tetrachord of the tonic A, the three genera may be indicated as follows: Diatonic, a, g, f, e; Chromatic, a, f sharp, f, e; Enharmonic, a, f, e quarter-tone sharp, e. Two or more tetrachords were developed into a scale of greater compass by Conjunction, in which the highest note of the lower tetrachord is identical with the lowest note of the higher; or by Disjunction, which places an additional tone between the lowest of the upper tetrachord and the highest of the lower; or by a combination of both processes. These processes, and the addition of a lower A called Proslambanomenos gave a two octave scale which was in use in the 3d century B. C. Besides the distinction of genera there was that of Mode. The Dorian, Iastian or Ionian, Phrygian, Aeolian, and Lydian were the principal modes, and each had its Hypo or Dominant and Hyper or Sub-Dominant relative, making 15 diatonic scales. The higher modes were employed for the expression of passion or grief; while the lower were regarded as erotic. Aristoxenus, Aristotle, Euclid, and Plato were among the most eminent of Greek theorists. See: "Modes of Ancient Greek Music," Monro, Clarendon Press, 1894; "Harmonics of Aristoxenus," Macran, Clarendon Press, 1902; "Aristoxene de Tarente," Louis Lalor, 1904.

Green (James) edited Psalms published in London, 1724–51; played organ at Hull, Eng.

Green (Samuel) built many English cathedral organs, learning the business with Byfield, Jordan, and Bridge. B. 1740; d. Sept. 14, 1796.

Greene (Harry Plunket) sang bar. at the principal English and American festivals, and in concert, debut, 1888, in the Messiah, London. B. June 24, 1865, Old Connaught House, Wicklow, Ireland; add. London.

Greene (Dr. Maurice) composed "Forty Select Anthems," Te Deum, Service in C, the oratorio, "Force of Truth," the pastoral opera, "Phœbe," songs; helped found The Society of Musicians; played organ St. Paul's Cathedral; composed for Chapel Royal; sang at the Academy of Ancient Music that madrigal by Lotti which Bononcini had represented to be his own, and which was the beginning of the Italian composer's downfall; aided in founding rival series of concerts on Bononcini's expulsion from the Academy. B. 1695, London; d. Dec. 1, 1755.

Greensleeves. Probably dates from the reign of Henry VIII; is referred to in "The Merry Wives of Windsor," and became a favourite song with the Cavaliers in their wars with Cromwell.

Greeting (Thomas) taught Sam.

Pepys and his wife to play flageolet; wrote an instruction book for that instrument, published in London, 1680.

Gregoir (Jacques Mathieu Joseph) composed a piano concerto, Op. 100, the opera "Le Gondolier de Venise," the cantata "Faust"; debut as a pianist at eight. B. Jan. 18, 1817, Antwerp; d. Oct. 29, 1876, Brussels. **Éduard Georges Jacues** composed the symphony "Les Croisades," the oratorio "La Vie," the symphonic oratorio "Marguerite d'Autriche," the dramas "De Belgen," "La dernière nuit du Comte d'Egmont," the comic operas "Willem Beukels" and "La Belle Bourbonnaise"; wrote on music. B. Nov. 7, 1822, Turnhout; brother of J. M. J.; d. June 28, 1890, Antwerp.

Gregorianischer Gesang. *Ger.* Gregorian song.

Gregorian Music is the name of the vast collection of church music which was edited and revised under the personal supervision of Pope Gregory the Great and remains to-day the official liturgical music of the Roman Catholic Church throughout the world. The present Pope and his illustrious predecessor Leo XIII urged the abandonment of the operatic style of church music, use of which had grown to formidable proportions, and the Medicean edition of the Gregorian Music having become corrupt, the task of revision was placed in the hands of the Order of St. Benedict, which possessed at its house in Solesmes, France, a large collection of the chants in their earlier and purer forms. The superior solemn and religious beauty of this music has commended itself wherever it has been restored. The collection of music for the MASS comprises more than 600 compositions. The music for the Hours includes some 2000 Antiphons and 800 Greater Responds, and if less authentic than the first collection, closely resembles it in all respects. Much of the music in the earlier collection made by St. Ambrose in Milan is practically identical with that which bears stamp of St. Gregory's approval, the variations in melody being superficial.

Gregory the Great became Pope 590 and devoted much time to the personal revision and reformation of music in the church, establishing the great collection of plain-song which have since been called GREGORIAN MUSIC. B. Rome, 540; d. 604, Rome.

Gregorian Tones are the eight groups of chants in the eight different MODES to which the psalms are chanted in the Gregorian antiphonal system. Their restoration to the liturgy of the Anglican Church is a matter of current record, and it is worth while to note that they were almost wholly employed in the service up to the time of the Commonwealth.

Greiter (Matthias) composed part songs, psalms, and hymns; originally a monk, joined the Lutherans and founded a choir school, 1549.

Grell (Eduard August) composed a 16-part Mass a capella, other church music, songs, the oratorio "Der Israeliten in der Wüste." B. Nov. 6, 1800, Berlin; d. Aug. 10, 1886, Steglitz, near Berlin.

Gresham (Sir Thomas) founded not only the college bearing his name, but a lectureship in music worth about $500 per annum, frequently bestowed until recent years upon men having no knowledge of music. D. London, Nov. 21, 1579.

Grétry (André Ernest Modeste) composed the operas "Richard Coeur de Lion," which contains the famous air "O Richard, o mon roi, l'univers t'abandonne," produced Oct. 21, 1784, and still in repertoire; "Le parlant tableau," "Huron," "Zemire et Azor," "L'Epreuve villageoise," and "L'Amant jaloux," in all 50 dramatic works, notable for their wealth of melody. As a child Grétry was a chorister in the church of St. Denis, Liège, but was dismissed as incapable at 11. He managed to obtain lessons, however, and to hear the performances of an Italian opera company, and at 18 had composed six symphonies and a solemn mass. These interested the Canon du Harlez, who provided the young composer with means to travel to Rome, where he remained seven years at the "College de Liège." Casali having vainly tried to teach him counterpoint

and harmony during this period, dismissed him as incapable of learning, notwithstanding which he produced his operetta "La Vendemmiatrice" at the Aliberti Theatre with success, and also composed a De Profundis and other church music. Determined to devote himself to French opéra comique, he went to Geneva, 1767, where he tried to induce Voltaire to write a libretto. Though that illustrious author could not comply, he suggested "Isabelle et Gertrude," which had been previously composed by Blaise to Favart's book, and after this had been performed, advised Grétry to go to Paris. Acting upon this suggestion, Grétry journeyed to the French capital, secured the book for "Les Mariages Samnites" from an amateur, and finally obtained a performance of that opera through the kindness of the Swedish ambassador, Counte de Cruez. This enabled him to stage "Le Huron" and "Lucile," and thereafter he ranked as the most popular of French dramatic composers. Mozart and Beethoven wrote variations on his songs, the Prince Bishop of Liège made him privy councillor, Napoleon gave him a pension and the Cross of the Legion of Honor, and in his old age he bought "l'Ermitage," Rousseau's house near Montmorency, and there wrote his amusing memoires. Of his other works "Pierre le Grand" and "Guillaume Tell" were the most ambitious, and the most popular were "La double epreuve, ou Colinette à la Cour," "La Caravane du Caire," 1783, to book by the Bourbon prince who later became Louis XVIII, "Anacreon chez Polycrate," "Le Jugement de Midas," satirizing French music and the Académie, "Le Magnifique," "La Rosiere de Salency," "Aucassin et Nicolette," "Lisbeth," "Le deux Avares." Breitkopf & Härtel undertook the publication of Grétry's complete works. B. Feb. 8, 1741, Liège; son of a violinist; d. Sept. 24, 1813, near Montmorency. See biographies by A. J. Grétry, E. Gregoir, M. Brenet. **Lucile** composed the successful opera "Le Mariage d'Antonio" at 13, which was orchestrated by her father, ANDRÉ ERNEST MODESTE, and produced, 1786, at the Paris Opéra Comique. B. 1773, Paris; married unhappily; d. 1793.

Greunberg (Eugene) composed symphony played at the Gewandhaus, Leipsic; wrote "Theory of Violin Playing"; played violin in the Gewandhaus and Boston Symphony orchestra; taught Boston and New England Conservatories. B. Oct. 30, 1854, Galicia; add. Boston.

Grieg (Eduard Hagerup) composed two suites to Ibsen's "Peer Gynt," No. 1, Op. 23, piano four hands, afterwards developed for orchestra as No. 1, Op. 46, and No. 2, Op. 55, which ranked him at once as the leading composer of Scandinavia, and first aroused interest in the play in many parts of the world. Grieg's mother, a cultivated amateur, gave him his first lessons; he began to compose at nine, and on the advice of Ole Bull, was sent to the Leipsic Conservatory, where he was a pupil of Hauptmann and Richter in counterpoint, of Rietz and Reinecke in composition, and of Wenzel and Moscheles for piano from 1858 to 1862, completing his studies with Niels Gade in Copenhagen. Returning to Norway he founded the musical union in Christiana, 1866, which he conducted until 1880, and with his friend Nordraak devoted himself to developing the national music of Norway. In 1865 and in 1870 he visited Rome, where he became intimate with Liszt. In 1879 he played his own piano concerto, A minor, Op. 16, at the Gewandhaus, Leipsic, to an enthusiastic audience. In 1888 he conducted his "Two Elegiac Melodies" for strings at the London Philharmonic, and gave a joint recital of his compositions with his wife, who was an excellent singer. In 1894, while again visiting England, he received the degree Dr. Mus. at Cambridge, but the greater part of his life was spent at his country home near Bergen, Norway. His larger compositions include, besides those already named, the concert overture "Im Herbst," sonata for violin and piano, in G, Op. 13, "Two Symphonische Stücke," piano four hands, Op. 14; sonata for piano and 'cello, Op. 36;

sonata for piano and violin, C minor, Op. 45; scenes from Bjornson's "Olav Trygvason," solo, chorus, and orchestra, Op. 50; "Sigurd Jorsalfar," for orchestra, Op. 56; symphonic dances for piano, four hands and strings, Op. 64; a Funeral Hymn in memory of his father, for four voices, the song cycle "Haugtussa," Op. 67. His preference as a composer was for songs, of which he left nearly 150, and short piano pieces, which, while wholly original, are often mistaken for elaborations of folk songs. B. June 15, 1843, Bergen, Norway; d. Sept. 4, 1907.

Griesbach (John Henry) composed the oratorio "Belshazzar," afterwards performed, 1854, as "Daniel," the dramatic works "James the First," "The Goldsmith of West Cheap," "Eblis," cantatas, songs; wrote "An Analysis of Musical Sounds"; director Philharmonic Society, 14 terms; played 'cello; pupil of his father, 'cellist to Queen Charlotte, and of his uncle G. L. J. Griesbach. B. June 20, 1798, Windsor; d. Jan. 9, 1875, London.

Griesinger (Georg August) wrote biographical notice of Haydn, whom he knew intimately, Breitkopf & Härtel, 1810. D. April 27, 1828, Leipsic.

Griffbrett. *Ger.* Fingerboard of string instruments.

Griffin (George Eugene) helped found London Philharmonic Society; composed three string quartets and piano music, including a concerto in which he made his debut, London, 1797. B. Jan. 8, 1781, London; d. May 1863.

Griffin (Thomas) built organs in London; one of the numerous professors on the Gresham foundation who could n't lecture. D. 1771.

Griffith (Frederick) taught flute, Royal Academy of Music, London, having toured the world with Melba and played in Covent Garden Orchestra. B. Nov. 12, 1867, Swansea; add. London.

Grimaldi was the name of a celebrated sopranist better known as NICCOLINI.

Grimm (Otto) composed a suite for orchestra in canon form, symphony in D minor, songs; played piano; conducted. B. Pernau, Livonia, Mar. 6, 1827; d. Dec. 7, 1903, Münster.

Grisar (Albert) composed "Sarah," Paris Opéra Comique, 1836; "Gilles Ravisseur," 1848; "Les Porcherons," 1850; "Bon Soir, M. Pantalon," 1851, in all more than 30 operas, of which 19 were produced. B. Dec. 26, 1808, Antwerp; d. June 15, 1869, Asnières.

Grisi (Giulia) sang sop. in opera; debut, Italian opera, Paris, 1832, having already won the admiration of Bellini and Rossini in Milan; toured America with Mario, 1854. B. July 28, 1811, Milan; m. Count de Melcy, 1836; divorced, and m. Mario; d. Nov. 29, 1869, **Giuditta** sang mez. sop. in opera; sister of GIULIA and her first teacher. B. July 28, 1805, Milan; m. Count Barni, 1834; d. May 1, 1840. **Carlotta** became the most famous ballerina of the same period, although educated originally as a singer. She was a cousin of the singers above mentioned.

Groppo. *It.* Group of notes.

Gros Fa. Obsolete square NOTATION.

Grosse. *Ger.* Major, as to intervals; great or grand.

Grosse Caisse. *Fr.* Bass DRUM.

Grosse Trommel. *Ger.* Bass DRUM.

Grosso. *It.* Great, grand, full.

Gros Tambour. *Fr.* Big DRUM.

Grossvater Tanz. 17th century German dance, literally "Grandfather's Dance," used at weddings, employed by Schumann in two compositions, the "Carneval" and "Papillons."

Ground Bass. Old form of discant in which a theme in the bass, usually short, is constantly repeated with overlaid melody or harmony. Ground basses were often employed as themes for "extemporising." A chaconne by Handel gives 62 variations on a ground bass, and a modern example will be found in Brahms' orchestral Variations on a Theme by Haydn.

Group. Series of small notes sung to one syllable; division; section of instruments in the orchestra; arrangement of parts in a score.

Grove (Dr. Sir George) wrote "Beethoven and his Nine Sympho-

nies"; edited "Grove's Dictionary of Music" and Macmillan's Magazine; helped organize, and was first director of the Royal College of Music, London, 1883, for which he was knighted; in early life a civil engineer, but a devoted amateur of music; secretary of the Society of Arts and a director of the Crystal Palace. B. Clapham, Eng., Aug. 13, 1820; d. May 28, 1900. See "Life of Sir George Grove," C. L. Graves, Macmillan, 1904.

Grua (Carl Luigi Pietro) composed the operas "Telegono" and "Camillo"; court musician at Dresden, 1691; vice chapelmaster, 1693. **Paul** composed the opera "Telemacco," Munich, 1780, a Miserere, and other church music. B. Feb. 2, 1754; son of C. L. P.; d. July 5, 1833.

Grund (Friedrich Wilhelm) helped found the Hamburg Singakademie; composed the operas "Mathilde" and "Die Burg Falkenstein," symphonies, a mass, cantatas, and chamber music. B. Oct. 7, 1791, Hamburg; d. Nov. 24, 1874.

Grundstimme. *Ger.* Bass part.

Grundton. *Ger.* Bass note; fundamental bass.

Gruppetto. *It.* Group of notes; division; turn; trill.

Grützmacher (Friedrich Wilhelm Ludwig) composed 'cello concertos and songs; played first 'cello at the Gewandhaus and taught in Leipsic Conservatory. B. Mar. 1, 1832, Dessau; d. Dresden, Feb. 23, 1903. **Leopold** played 'cello Meiningen Court Orchestra; pupil of his brother F. W. L. B. Sept. 4, 1834; d. Feb. 26, 1900.

G-Schlüssel. Treble or G clef.

G String. The fourth on the violin; third on viola, 'cello, and guitar; first on doublebass.

Guadagni (Gaetano) sang con. in "The Messiah" and "Samson" under Handel; developed into soprano-ist, and became a highly popular singer in Paris, creating "Telemacco" for Gluck, singing at Vienna and Berlin operas. B. 1725, Lodi; d. 1797.

Guadagnini (Johann Baptist) made violins in Cremona style which are dated Milan, Piacenza, and Turin, 1690–1740; pupil of Stradivarius. **Lorenzo** made violins of equally fine quality but departing from the Strad. model; worked with JOHN BAPTIST. **John Baptist II** made violins of Strad. model dated chiefly from Piacenza, having a high coloured varnish. Probably son of LORENZO. **Joseph** made violins dated generally Milan, 1740–60. Probably brother of JOHN BAPTIST II. Succeeding generations of this family have continued to make violins, but without attaining the excellence of those named.

Guaracha. Spanish dance in lively 3–4 time.

Guarducci (Tommasso Toscano) sang in English oratorios and opera, 1766–71, with Grassi, having previously established his reputation in Italy. B. 1720, Montefiascone.

Guarnerius (Andreas) made excellent violins, dated Cremona at the sign of St. Theresa; pupil with Stradivarius of Nicolo Amati. B. about 1626; d. 1698. **Pietro Giovanni** made violins in Mantua but describes himself in his labels as "from Cremona." B. 1655; instruments bear dates 1690–1725. **Joseph** made violins first on his father's model, but later developing an individual style; called himself "Filius Andreae" to distinguish himself from a cousin. B. 1666; instruments dated 1690–1730; d. about 1739. **Peter of Venice** made violins superior to those of his uncle PIETRO GIOVANNI and on the same model. B. 1695; instruments are dated 1730–55. **Joseph del Gesu** became the most famous instrument maker of his family, making violins more remarkable for power and fine tone than beauty, one of which was a favourite with Paganini. He was a nephew of JOSEPH FILIUS ANDREAE and therefore a grandson of ANDREAS, although his father, Giam-Battista, was not an instrument maker. The name del Gesu came from the I. H. S. which he added to his label. B. 1687; d. 1745.

Guddok. Russian fiddle.

Gudehus (Heinrich) sang ten. in Wagnerian operas **Bayreuth, London,**

New York, Berlin; originally a schoolmaster. B. Altenhagen, Hanover, Mar. 30, 1845; add. Berlin.

Guédron (Pierre) composed songs and ballets for Henri IV of France; became surintendant de la musique to Louis XIII. B. about 1565.

Guerrero (Francisco) composed "Sacrae Cantiones," 1555, masses, and Passion according to St. Matthew; chapelmaster at Seville Cathedral; made pilgrimage to Palestine at 60; pupil of Morales. B. 1528, Seville; d. 1599.

Guerriero. *It.* Warlike.

Guest (Ralph) composed psalms, hymns, songs; played organ. B. Shropshire, 1742; d. 1830, Bury St. Edmunds, Eng. **George** composed anthems, hymns, glees, organ pieces, songs; played organ; as a boy, sang in Eng. Chapel Royal. B. 1771, Bury St. Edmunds; son of RALPH; d. Sept. 10, 1831, Wisbech.

Guet. *Fr.* Trumpet flourish.

Guglielmi (Pietro) composed the operas "I due Gemelli," 1789; many other forgotten operas, dividing the favour of the Italian public with Cimarosa and Paisiello; said to have abandoned his wife in London; became chapelmaster at the Vatican, 1793, and thereafter devoted himself to composition of church music. B. about 1727; d. Rome, Nov. 19, 1804.

Guida. *It.* Guide or direct.

Guide-Main. *Fr.* Mechanical appliance to regulate the position of the wrist in piano playing, invented by Kalkbrenner.

Guidetti (Giovanni) aided Palestrina in the revision and purification of Gregorian music ordered by Pope Gregory XIII, 1576–81; pupil of Palestrina; priest and conductor. B. 1532, Bologna; d. Nov. 30, 1592, Rome.

Guido d'Arezzo devised the principle upon which the stave is constructed, invented the F and C clefs, Solmisation, and the "Harmonic Hand" (by which tones were indicated on the joints of the left hand), and did much to reform and systematize music. By Kircher he was likewise accredited with the invention of the Gamut, the Hexachords; Discant, Organum, and Counterpoint; the Monochord, the Spinet, and the modern Five Line Stave. According to Dom Germain Morin, he was at first a simple Benedictine monk in the monastery of St. Maur des Fosses. His talent for music was so pronounced that he was called to Rome by Pope Benedict VIII in 1022 (Baronius), treated with great consideration, and recalled two years later by Pope John XIX, to whom he taught his new system of notation. Leaving Rome with a promise to return, he settled at the Monastery of Pomposo in Ferrara, where he wrote his "Micrologus," a treatise reprinted 1904 with critical notes by Dom A. Arnelli, O.S.B., Monte Cassino, and other books. Finally he became Abbot of Santa Croce, Avellano, near Arezzo. B. about 990; called also Guido Aretinus, Fra Guittone, Guy of Arezzo; d. 1050, Santa Croce.

Guidonian Syllables. Aretinian syllables in UT QUEANT LAXIS.

Guignon (Jean Pierre) composed violin concertos, sonatas, duos; played violin in the service of the French court, 1733–73; was the last musician to hold the title "Roi des violons," and to attempt to enforce the regulation of the CONFRERIE of the minstrels. B. Feb. 10, 1702, Turin; d. Jan. 30, 1774, Versailles.

Guildhall School of Music was established 1880 by the City of London to teach music in all branches. Weist-Hill was the first principal. Sir Joseph Barnby succeeded him, 1892, and on his death in 1896, Dr. W. H. Cummings took office. The institution grew rapidly, received the support of many distinguished musicians, and in 1905 had reached an enrolment of nearly 3000 students.

Guillaume Tell. Gioacchino Rossini's four-act opera, to book by Bis and Jouy, founded on Schiller's play, was first performed Aug. 3, 1829. Leutold, the herdsman, kills one of Gessler's followers while defending his daughter, and seeks the protection of Tell, who places him in safety. Melchtal is accused by Gessler of having

incited rebellion, and is executed. Arnold, Melchtal's son, loves Mathilde, daughter of Gessler, but casts his lot with the deputies of the three cantons, who determine to free Switzerland under Tell's leadership. The third act opens with a love scene between Mathilde and Arnold. Then Gessler's hat is set upon a pole, and the Swiss are commanded to do reverence to this emblem of authority. Tell and his son refuse, are arrested, and Tell is ordered to shoot an apple from his son's head. This he does, but Gessler has noted a second arrow, and Tell manfully tells him that arrow was meant for his destruction had he slain his son. The tyrant thereupon orders Tell's arrest, and he is led away in fetters, despite Mathilde's plea for mercy. Mathilde then joins the patriots. Their battles are successful, and finally Tell, who has escaped from prison and slain Gessler, appears, and the opera closes with a hymn to freedom. The principal musical numbers are: Act I: "Il ciel sereno," Alpine chorus; "Cinto il crine," chorus and dance; Act II: "Qual silvestre metro intorne," chorus of huntsmen and shepherds; "Selva opaca," Mathilde; "La gloria inflammi," Tell and Walther; Act III: "O muto asil," Arnold; "I boschi, i monti," the hymn to freedom. As now performed, the opera consists of three acts, the third having been eliminated, the fourth and fifth condensed. The original cast was: Mathilde, Damoreau-Cinti, sop.; Hedwig, Mori, mez. sop.; Jemmy, Tell's son, Dabodie, sop.; Gessler, Prevost, bass; Rudolph, Massol, ten.; Tell, Dabodie, bar.; Walther, Levasseur, bass; Melchtal, Dupont, bass; Arnold, Nourrit, bar.; Leuthold, Prevot, bar.; Fisherman, ten.

Guilmant (Félix Alexandre) became organist of Trinité church, Paris, 1871, and ranked in 1908 as the dean of French organists and one of the greatest living performers on that instrument. Guilmant's father was an organist, and his first teacher. At 16 he became organist of St. Joseph's, Boulogne, and later chapelmaster at the Church of St. Nicholas. In 1860 he received lessons from Lemmens, and since then he has been one of the world's most useful teachers. He composed a symphony for organ with orchestra, seven organ sonatas, concertos, and hymns, "Belsazar," a scène lyrique for soli, chorus, and orchestra, the hymn "Christi Vincit." In 1893 he received the Legion of Honor, in 1896 became professor at the Conservatoire; made successful concert tours of Europe in 1897–98 and 1904–5; retired from his post at Trinité, 1901. B. Mar. 12, 1837, Boulogne; add. Paris.

Guimbarde. *Fr.* JEW'S HARP.

Guiraud (Ernest) composed "Roi David," an opera produced at New Orleans when he was but 15, "Fredegonde," completed by Saint-Saëns after his death, and produced Dec. 18, 1895, at the Paris Grand Opéra; won the prix de Rome, Paris Conservatoire, 1859, with his "Bajazet et le jouer de flute"; the one-act opera "Sylvie" while in Rome, "En Prison," "Le Kobold," "Madame Turlupin," "Piccolino," the ballet "Gretna Green"; fought with French in Franco-Prussian war; taught composition at the Conservatoire, 1876; Chevalier of the Legion of Honor. B. June 23, 1837, New Orleans; d. May 6, 1892, Paris.

Guitar is the only modern representative of the numerous instruments of the lute, cither, or gittern families, with the exception of the MANDOLIN. The resonance box has a flat back, although the sides are curved somewhat like those of viols. There is a fretted keyboard, and there are six strings, three of gut and three of wire, attuned as follows: E, A, d, g, b, e, and sometimes E, B, e, g, b, e. The compass is E to a″, and the music is written an octave higher than its sounds. Instruments of this class are doubtless of oriental origin. The obsolete English guitar was a wire-strung instrument replaced by the Spanish guitar, described above. Both Berlioz and Paganini were guitarists, but the instrument has of late years been superseded for dance music and accompaniments in English-speaking countries by the piano.

Gullì (Luigi) played piano and taught in Rome; founded the "Società del quintetto Gullì" for chamber music; pupil of Cesi, Royal College of Music, Naples. B. Calabria, June 17, 1859; add. Rome.

Gumpeltzhaimer (Adam) composed church music; cantor at St. Anna, Augsburg, 1581-1621. B. Trostberg, Bavaria, 1560; d. 1625, Augsburg.

Gung'l (Joseph) composed 300 dances and marches; bandmaster in Austrian army; made concert tours of Europe and America; became chapelmaster to the Emperor of Austria. B. Dec. 1, 1810, Zsámbèk, Hungary; d. Jan. 31, 1889, Weimar. **Virginia** sang in opera; debut, Berlin, 1871; daughter of JOSEPH. **Johann** composed dance music; made concert tours of Europe. B. Zsámbèk, Mar. 5, 1828; d. Nov. 27, 1883, Fünfkirchen, Hungary.

Gunn (Barnabas) composed sonatas for harpsichord, "Two Cantatas and Six Songs," 1736, and church music; played organ Gloucester Cathedral. B. about 1680, Gloucester; d. about 1743. **Barnaby** played organ Chelsea Hospital, London, 1730–53. Probably related to BARNABAS.

Gunn (John) taught flute and 'cello; wrote on music. B. 1765, Edinburgh; d. 1824, London. **Anne Young** played piano; wrote "An Introduction to Music," illustrated by games, Edinburgh, 1803. Wife of JOHN.

Guntram. Richard Strauss's three-act opera was first performed May 10, 1894, at Weimar.

Gura (Eugen) sang "Donner" and "Gunther" at the performance of the cycle "Der Ring des Nibelungen," Bayreuth, 1876; debut, 1865, Munich; retired. 1895. B. Nov. 8, 1842, Pressern, Bohemia; d. Aug. 26, 1906. **Hermann** sang bar. in opera. Son of EUGEN.

Gurlitt (Cornelius) composed the opera "Scheik Hassan," operettas, piano studies; organist at Altona and Royal Music Director. B. Feb. 10, 1820, Altona; d. June 17, 1901, Altona.

Gusikow (Michael Joseph) played xylophone so well as to win the admiration of Fétis and Mendelssohn. B. Sept. 2, 1806, Sklow, Poland; d. Oct. 21, 1837, Aix-la-Chapelle.

Gustave III. Auber's opera on the theme of BALLO IN MASCHERA.

Gusto, con. *It.* With taste and expression.

Gustoso. *It.* With taste and expression.

Gutmann (Adolph) composed ten "Etudes caracteristiques"; pianist and friend of Chopin. B. Jan. 12, 1819, Heidelberg; d. Oct. 27, 1882.

Guttural. Throaty.

Guzla. Primitive rebec played in the Balkan states.

Gwendoline. Alexis Emmanuel Chabrier's three-act opera, to book by Catulle Mendès, was first performed April 10, 1886, at Brussels.

Gymnase de Musique Militaire was founded in Paris, 1836, to educate musicians for the military bands, but was abolished, 1856, when its functions devolved upon the Conservatoire. Berr and Carafa were the directors.

Gyrowetz (Adalbert) composed "Agnes Sorel," "Robert, oder die Prüfung," and in all 30 operas, 19 masses, 60 symphonies, 60 string quartets, 40 piano sonatas, ballets; wrote an autobiography, Vienna, 1847. B. Budweis, Bohemia, Feb. 19, 1763; d. Mar. 19, 1850, Vienna.

H is the German name of the note B natural, B in German always meaning B flat.

Haas (Alma) played violin; taught at Royal Academy of Music, London, King's College, London. B. Ratibor, Silesia, Jan. 31, 1847; daughter of the schoolmaster Hollaender; m. Dr. Ernst Haas, 1872, London; add. London.

Habanera. Popular Cuban dance in 2–4 time, said to have been brought from Africa by negro slaves. A fine example occurs in CARMEN.

Habeneck (François Antoine) composed the ballet "Le page inconstant," 1823, violin concertos; taught in Paris Conservatoire; founded the

Concerts of the Conservatoire, where he first introduced Beethoven's symphonies to France, 1828–48; conducted Louis Philippe's concerts at the Tuileries; Chevalier of the Legion of Honor. B. Jan. 23, 1781, Mézières; d. Feb. 8, 1849, Paris.

Haberbier (Ernst) composed "Etudes poesies" and other piano music; court pianist at St. Petersburg; toured Europe with success. B. Königsberg, Oct. 5, 1813; d. Mar. 12, 1869, Bergen, Norway.

Haberl (Franz Xaver) founded the Palestrina Society which published 32 vols. of that master's works, 1894; founded School of Ecclesiastical Music, Ratisbon, 1874; edited thematic catalogue of the archives of the Sistine Chapel, 1888; became President of the Caecilien-verein of Austria, Germany, and Switzerland, 1899; in early life chapelmaster at Passau Cathedral and music director in the seminaries; then organist and director of the Church of S. Maria dell' Anima, Rome, 1867–70, choirmaster and inspector of the Dompraebends at Ratisbon, 1871–82; honorary canon of Palestrina Cathedral; Dr. of Theology, University of Würzburg, 1889. B. April 12, 1840, Ober Ellenbach, Bavaria; ordained priest, 1862, Passau; add. Ratisbon.

Hackbrett. *Ger.* DULCIMER.

Hadan. The call to prayer chanted from the minarets by Mahometan priests.

Haddock (Thomas) played first 'cello in Liverpool Philharmonic Society. B. 1812, Leeds; d. Sept. 22, 1893, Liverpool. **George** played violin. B. July 24, 1824; brother of THOMAS; d. Sept. 12, 1907. **Edgar A.** founded Leeds College of Music, aided in establishing Leeds orchestra, 1898, played violin. B. Nov. 23, 1859, Leeds; son of GEORGE; add. Leeds. **George Percy** composed songs; played piano, 'cello, violin; aided his brother EDGAR A. in managing Leeds College of Music. B. Oct. 10, 1860; add. Leeds.

Haddon Hall. Sir Arthur Sullivan's three-act romantic opera, to book by Grundy, was first performed Sept. 24, 1892, at the Savoy Theatre, London.

Hadley (Henry K.) composed the symphonies "Youth and Life" and "The Seasons," two comic operas, a suite, a cantata; directed music at St. Paul's School, then Stadt Theatre, Mainz; pupil of Chadwick, Heindl, and Allen, Boston. B. 1871, Somerville, Mass.; add. Mainz.

Hadow (William Henry) composed the cantata "The Soul's Pilgrimage," the hymn "Who are these?" for soli, chorus, strings, and orchestra; songs, chamber music; wrote "Studies in Modern Music"; lectured at Oxford; edited "The Oxford History of Music." B. Dec. 27, 1859, Ebrington, Gloucestershire; add. Oxford, Eng.

Haeser (August Ferdinand) composed the oratorio "Der Glaube," performed as "The Triumph of Faith," at the Birmingham Festival, 1817; the opera "Die Mohren"; wrote on singing; director and teacher to the ducal family at Weimar. B. Oct. 15, 1779, Leipsic; d. Nov. 1, 1844, Weimar.

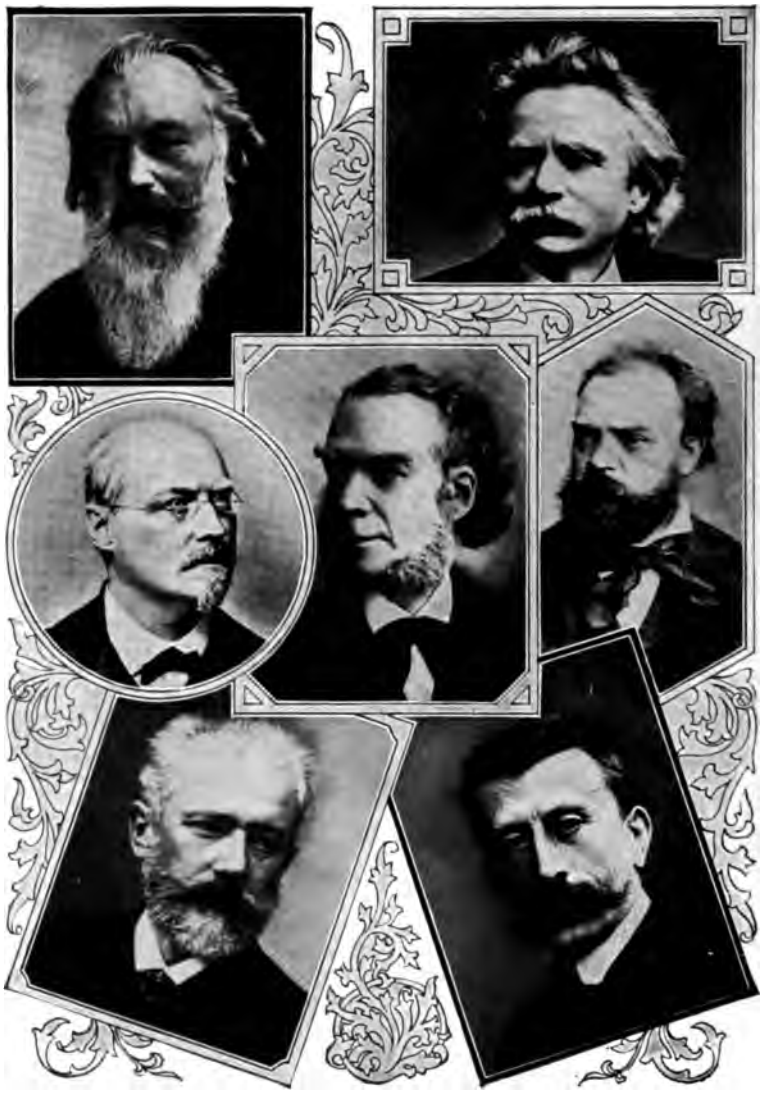
Haessler (Johann Wilhelm) composed a grand gigue for piano, D minor, Op. 31, much piano music, songs. B. Erfurt, Mar. 29, 1747; d. Mar. 29, 1822, Moscow.

Hague (Dr. Charles) composed odes, songs, canons; professor of music at Cambridge, 1799. B. May 4, 1769, Tadcaster, Eng.; d. June 18, 1821, Cambridge. **Harriet** composed a collection of "Six Songs" 1814. B. 1793; daughter of Dr. CHARLES; d. 1816.

Hahn (Reynaldo) composed the opera "L'Île de rêve," 1898; "La Carmelite," Dec. 16, 1902, Paris Opéra Comique; music for "Esther," 1905; the symphonic poem "Nuit d'Amour Bergamesque"; songs. B. Aug. 9, 1874, Caracas, Venezuela; add. Paris.

Haigh (Thomas) composed violin concerto, 12 sonatas for violin and piano; pupil of Haydn. B. 1769, London; d. 1808, London.

Hail Columbia is said to have been composed as a march in honour of George Washington. The composer



JOHANNES BRAHMS
JOSEPH JOACHIM RAFF
PETER ILYITCH TCHAIKOVSKY
KARL REINECKE
EDVARD GRIEG
ANTONIN DVOŘÁK
MORITZ MOSZKOWSKI

was either Johannes Roth or Prof. Phylo, both Philadelphia musicians. The words were written in 1798 by Judge Joseph Hopkinson, and were first sung to the tune by Gilbert Fox, an actor.

Hainl (Georges) wrote "De la Musique a Lyon depuis 1713 jusqu'a 1852," the year of publication; conducted at the Académie de Musique and the Conservatoire concerts, Paris; played 'cello; founded 'cello prize of 1000 francs at the Conservatoire. B. Nov. 19, 1807, Issoire; d. Paris, June 2, 1873.

Haitzinger (Anton) sang ten. in opera, Theatre an der Wien, Vienna, 1821; founded an opera school, Carlsruhe; retired 1850. B. Lichtenstein, Austria, Mar. 14, 1796; d. Dec. 31, 1869, Vienna.

Halb. *Ger.* "Half," as **Ton, semitone; Cadence,** half-cadence; **Note,** minim.

Hale. ADAM de la.

Hale (Philip) wrote music criticism for various Boston newspapers, in 1908 for the Boston "Herald"; lectured on musical topics; wrote analytical and historical programmes for Boston Symphony Orchestra; played organ First Religious Society, Roxbury, Mass., St. Peter's, Albany; pupil of Dudley Buck, 1876, later of Hauptmann, Faiszt, Rheinberger, Guilmant, Urban, Bargiel, Raif, and Scholz. B. Mar. 5, 1854, Norwich, Vt.; add. Boston. **Irene Baumgras** composed songs and piano music under pen name Victor Rene; gold medalist Cincinnati College of Music, 1881. B. Syracuse, N. Y.; m. PHILIP.

Halévy (Jacques François Fromental Elias) composed the opera "La JUIVE," the comic opera "L'Eclair"; was one of the best teachers and most industrious of musicians. Halévy, whose real name was **Levi,** gained prizes in solfege and harmony at the Paris Conservatoire, 1810–11, and then enjoyed the advantage of studying composition with Cherubini. "Les derniers moments du Tasse," "La Mort d'Adonis," and "Herminie" won honours for him at the Conservatoire, the last named capturing the prix de Rome, 1819; but before leaving for Italy he composed a De Profundis to Hebrew text and a march performed in a Paris synagogue on the death of the Duke de Berri, which he dedicated to Cherubini. A period of hard study in Rome bore fruit on his return in several dramatic pieces, and his first great success came in 1830 with his ballet, "Manon Lescaut." From 1827 he filled various chairs at the Conservatoire, numbering Gounod, Massé, S. David, Bizet, and other well known musicians among his classes. He became a member of the Institut, 1836, Chevalier of the Legion of Honor, and in 1854 permanent secretary of the Académie des Beaux-Arts, in which capacity he wrote "Souvenirs et Portraits, études sur les beaux-arts," 1861. Many of Halévy's operas were written to inferior libretti, although his music was excellent. Among others to be noted are: "Guido et Ginevra," 1838; "Le Sherif," 1839; "Le Drapier," 1840; "Le Guitarrero," and "La Reine de Chpyre," 1841; "Le Val d'Andorre," 1848, "Le Juif errant," 1852, "Vanina d' Ornano," and "Le Deluge," which were completed after his death by his son-in-law Bizet; music to his brother Leon's translation of "Prometheus Bound" (Æschylus); and these by no means complete the list. B. May 27, 1799, Paris; d. Nice, Mar. 17, 1862. See biography by his brother Leon, 1862.

Halir (Karl) conducted Weimar court orchestra and played in the Joachim quartet; pupil of Joachim. B. Feb. 1, 1859, Hohenelbe, Bohemia; m. the singer Therese Zerbst, 1888; d. Dec. 21, 1909.

Hall (Henry) composed a Te Deum, five anthems, and other church music; organist and vicar choral Hereford Cathedral, 1698. B. 1655, Windsor; d. Mar. 30, 1707, Hereford. **Henry, Jr.,** succeeded to his father's offices at Hereford Cathedral. D. Jan. 22, 1713.

Hall (Marie) played violin admirably, ranking as the foremost violinist of British birth; pupil of Wilhelmj in London and of Sevcik, at

Prague, 1901–3; toured America 1905–6. B. Newcastle-on-Tyne, April 8, 1884; daughter of a harpist; add. London.

Hallé (Sir Charles) played piano in London, where his recitals were long a feature of the musical season; conducted the Manchester Orchestra and Gentlemen's Concerts; founded the Royal College of Music, Manchester, of which he was first principal, 1893; conducted Bristol Festival, 1873–93; LL.D. University of Edinburgh, 1880; knighted, 1888; pupil in early manhood of Kalkbrenner and the associate of Chopin, Liszt, Thalberg, Berlioz, and Cherubini; gave concerts in Paris, but settled in England on the Revolution of 1848. B. Hagen, Westphalia, April 11, 1819; m. the violinist NORMAN-NERUDA, 1888; d. Oct. 25, 1895, Manchester.

Hallelujah. *Heb.* "Praise Jehovah." ALLELUIA.

Hallelujah Chorus is a famous number in Handel's "Messiah."

Halling. Norwegian country dance.

Hals. *Ger.* Neck of an instrument.

Hamboys (Dr. John) wrote "Summa super Musicam Continuam et Discretam," and other Latin works on music, the one named being a commentary on the works of the Francos, about 1470. Probably a priest.

Hamerik (Asger) composed six symphonies: No. 1, Poétique, No. 2, Tragique, No. 3, Lyrique, No. 4, Majestueuse; No. 5, Sérieuse, No. 6, Spirituelle, the last two for strings only; headed the conservatory of the PEABODY INSTITUTE, Baltimore, 1872–98; pupil of Gade in Copenhagen, of von Bülow in Berlin, of Berlioz, whose only confidant he was in musical matters. Besides the orchestral works named, Hamerik composed suites, two choral trilogies, a requiem, and the operas "Tovelille," "Hjalmar and Ingeborg," "La Vendetta" and "Der Reisende"; knighted by the King of Denmark, 1890. B. Copenhagen, April 8, 1843; add. Copenhagen.

Hamerton (William Henry) composed the opera "St. Alban," Dublin, 1826; songs and anthems, sang in English Chapel Royal. B. 1795, Nottingham; d. Calcutta.

Hamilton (James Alexander) edited Cherubini's "Counterpoint and Fugue"; and wrote primers. B. 1785, London; d. Aug. 2, 1845, London.

Hamlet. Ambroise Thomas's five-act grand opera, to book by Barbier and Carré, based on Shakespeare's play, was first performed Mar. 9, 1868, at the Paris Académie. The librettists have altered Shakespeare's plot to the extent of introducing a ballet, causing Hamlet to succeed his uncle as King of Denmark, permitting the Queen, Laertes, and Polonius to live. The musical numbers include: Act I: "Angeli eterni," Ophelia; duo for Hamlet and Ophelia followed by "Per patria," Laertes; "Banda alla via mestizia," chorus; Act II: scena, Ophelia; the drinking song, "O liquore," the soliloquy "Essere o no," Hamlet; Act III: "A questa pie," Ophelia, "Deh! vanne a un chiostro," Hamlet, Ophelia, and the Queen; Act IV: dance music, the "mad" scena, Ophelia; Act V: "Povero fior," chorus.

Hammer. That part of the piano mechanism which strikes the strings; mallet for playing the dulcimer; the clapper of a bell.

Hammerclavier. *Ger.* PIANO.

Hammerschmidt (Andreas) composed "Musicalische Andachten," settings of sacred words to German texts which were among the most important Lutheran compositions prior to Johann Sebastian Bach's period; the chorales, "Meinen Jesum lass ich nicht," "Hosianna David's Sohn," a "Meine Seele Gott Erhebet," still in use; played organ, Freiberg and Zittau churches. B. 1612, Brüx, Bohemia; d. Nov. 8, 1675.

Hammerstein (Oscar) built the Manhattan Opera House, New York City, and gave an excellent series of performances, 1906–7, in opposition to the Metropolitan Opera House, which were continued 1907–8, and then built an opera house in Philadelphia, for which he engaged a special company for the season of 1908–9. In early life Mr. Hammerstein was a

cigar maker. His inventions of machinery for use in this trade brought him large sums of money, which he invested in theatrical enterprises. He built seven theatres in New York City, retaining the Victoria for his own use, and presenting so-called "vaudeville" at great profit. Mr. Hammerstein's venture in grand opera was made without help of outside capital, and he acted as his own impresario.

Handbells are employed by English change-ringers for practising the changes later to be performed on tower bells. As five men can manage 60 bells, bands of handbell players in England often perform elaborate music.

Handel (George Frederick) composed "The Messiah," one of the greatest of oratorios, 40 operas, of which only a few airs and his "Largo," an interlude from "Rinaldo," survive; was the greatest organ and harpsichord soloist of his age with the exception of Johann Sebastian Bach, and the greatest of English musicians, though born in Germany. Son of a barber, who finally became surgeon and valet to the Prince of Saxe-Magdeburg, and looked upon music with contempt, Handel was obliged to study in secret as a boy, but the intercession of the Duke of Saxe-Weissenfels won from the father permission for the lad to follow his natural bent, and he became the pupil of Zachau, organist of Halle Cathedral, where he studied organ, composition, and practised violin and clavier. In three years he had acquired all the knowledge Zachau could impart, and had composed, among other pieces, one motet each week. By Zachau's advice he went to Berlin, where his improvisations at the organ and harpsichord won instant favour. There he met Bononcini, whose successful rival he became later in life; and studied with Ariosti. The Elector volunteered to send the young musician to Italy, but his father insisted that he return to Halle, where he was entered as a university student, 1702, but in the same year became organist to the Schloss und Domkirche. The death of his father compelled him to seek a livelihood, and the following year he engaged as violino ripiendo at the Hamburg Opera under Keiser, whom he succeeded as clavicinist. In 1703 he and Mattheson competed for a vacant post of organist at Lübeck, but both retired on learning that the organist would have to marry the daughter of his predecessor. Later the two musicians quarreled over Mattheson's opera "Cleopatra," a duel followed, and only a brass button, which turned Mattheson's sword, saved Handel's life. In 1705 "Almira" and "Nero," Handel's first operas, were produced at Hamburg, and these were quickly followed by "Daphne," "Florinda," and a Passion cantata. In 1706 he visited Florence, Venice, Rome, and Naples. A four years' sojourn initiated the composer into the beauty of Italian song, and he composed the operas "Rodrigo," "Agrippina," the oratorios "Resurrezione," and "Il Trionfo del Tempo," some church music, and the serenata "Aci, Galatea, e Polifemo," a subject to which he afterwards composed an English serenata. In 1810 he accepted the post of chapelmaster to the Elector of Hanover, but went to England on leave of absence, and composed "Rinaldo" in the two weeks previous to its production, Feb. 14, 1711. The success of this opera was so great that Handel reluctantly returned to Hanover, and soon returned to England, overstaying his leave, and thus for a time losing favour with the Elector, who came to the English throne as George I. On the suggestion of Baron Kielmannsegge, Handel wrote the "Water Music" for a fête given by the King, and this not only restored him to favour, but brought him an annuity of $1000 per annum. While in Hanover with the Elector-King, 1715–16, he composed a Passion oratorio to German text. Returning to England, he was chapelmaster to the Duke of Chandos for the next three years at Cannons, where he composed "Esther," his first English oratorio, the Chandos Te Deums, and anthems, and his second "Acis and Galatea." In 1820 he as-

sumed direction of Italian opera for the Royal Academy of Music, for which he wrote "Radamisto." Bononcini and Ariosti went to London to compose for Handel's troop, which included the sopranist Senesino and Margarita Durastanti. The rivalry between Handel and Bononcini, in which the partisans of either camp were ranged on semi-political lines, became acute, and it was proposed that Handel, Bononcini, and Ariosti each write one act of the opera "Muzio Scevola," in order to test their merits. The test failed to end the controversy, but later Bononcini was charged with plagiarism (an offence of which Handel was frequently guilty himself) and driven from England. In 1829 Handel, in partnership with Heidegger, obtained control of the King's Theatre, for which he composed several operas, but on the production of his oratorio, "Deborah," 1733, he quarreled with Senesino, who had become immensely popular, and the rival "Opera of the Nobility," with Porpora and Hasse as composers and conductors, was the result. In 1734 Handel opened as sole proprietor at Lincoln's Inn Fields, and later at Covent Garden, producing five operas and the "Ode to Alexander's Feast," but in the end both companies became bankrupt, and Handel, a prey to overwork and worry, was stricken with paralysis of the hand, and left for Aix-la-Chapelle. Returning to London with partially restored health, he composed "Faramondo," "Serse," "Imeneo," "Deidamia" for Heidegger's opera house, and a Funeral Anthem for Queen Caroline. At 53 he turned to sacred music, conditions in England making further profit in opera impossible. "Saul" and "Israel in Egypt," his first oratorios, were by no means well received. The settings of the "Ode to St. Caecilia's Day," "L'Allegro," and "Il Penseroso" date from this period. In 1841 his fortunes seemed at their ebb, and he went to Ireland upon the invitation of the Duke of Devonshire, then Lord Lieutenant, and on April 13, 1742, his oratorio "The Messiah" was sung at a charity concert in Dublin. The following year it was performed under the composer's direction in London. The audience was deeply affected, and at the "Hallelujah Chorus" the King arose to his feet, his court following the example, and this evidence of devotion and respect has remained the rule at all subsequent performances. "Samson," "Joseph," "Semele," "The Dettingen Te Deum," "Belshazzar," "Hercules," "The Occasional Oratorio," "Judas Maccabeus," "Joshua," "Solomon," "Susanna," "Theodora," and "The Choice of Hercules" were produced between 1743 and 1750. His last work, "Jephtha," was hindered by failing eyesight, and three operations were performed in a vain effort to restore his vision. Henceforth he was almost wholly blind, but continued to play organ and to direct the performance of his works, enjoying in his old age an unrivalled popularity with all classes, especially with the royal family, to which he had been music master. His last public appearance was at a performance of "The Messiah" at Covent Garden, April 6, 1759. B. Feb. 23, 1685, Halle, Lower Saxony; d. April 14, 1759. See biographies by Schoelcher, Dr. Chrysander, Mattheson, Mainwaring, and Rockstro.

Handel and Haydn Society is an old and important musical society of BOSTON.

Handel Commemoration. A great festival was given in London, 1784, to mark the centenary of Handel's birth, at which "The Messiah" and other important works were performed, Joah Bates, conductor. After all expenses had been paid and a small sum set apart for subsequent festivals (which proved of minor importance), the Royal Society of Musicians received $30,000 and the Westminster Hospital $5000 as their shares in the receipts.

Handel Festival was founded by R. K. Bowley in London, 1857, and after a preliminary festival in that year gave "The Messiah" and other works at the Crystal Palace, 1859, with an orchestra of 460, a chorus of

2700, Costa conducting. The festival was then established for triennial performances. Costa remained conductor until 1880. Sir August Manns conducted the next three festivals, and in 1903 Dr. F. H. Cowen was appointed conductor.

Händel Gesellschaft was founded in Leipsic, 1859, by Rietz, Hauptmann, Dr. Chrysander, Gervinus, and Breitkopf & Härtel for the purpose of issuing a complete edition of the works of George Frederick Handel. Dr. Crysander was editor. German as well as English text is provided, except for the Italian operas and Latin church music. The edition numbers 100 vols., the last being devoted to a thematic catalogue.

Handel Society was founded in London, 1843, to publish a standard edition of the works of George Frederick Handel, and had issued 12 vols. on its dissolution, 1855.

Handel Society gave concerts in London, having its own amateur chorus and orchestra, from 1882. Sir Julius Benedict was the first president, and the office subsequently devolved upon Sir John Stainer, Sir Hubert Parry. The conductors have been F. A. W. Docker, Sir August Manns, J. S. Liddle, and S. Coleridge Taylor.

Handguide. GUIDE MAIN.

Händl (Jacob) composed 16 masses, published at Prague, the motet "Ecce quomodo moritur justus," used by Handel in his Funeral Anthem, other church music; chapelmaster to the Prince Bishop of Olmutz and cantor at St. Johann's Church, Prague. B. Carniola about 1550; d. July 18, 1591, Prague.

Handlo, de (Robert) wrote a Latin treatise on music based on the works of Franco, dated 1326, republished by de Coussemaker. Probably belonged to an English family settled in Kent.

Hanover Square Rooms were the scene of many of the most important London concerts from those given by Bach and Abel, 1775 to 1874, when the building became the Hanover Square Club. The site is now occupied by **Hanover Court, an apartment building.**

Hans Heiling. Heinrich Marschner's three-act opera, to book which Eduard Devrient had written for Mendelssohn, was first performed May 24, 1833, at Hanover. Hans Heiling, King of the Gnomes, falls in love with Anna, a peasant girl, and determines to cast his lot with humanity, despite the protests of his subjects and of the Queen, his mother. Anna consents to a betrothal, urged by her mother, who is impressed by the gnome-king's wealth, but later finds that she really loves Conrad, a lad of her own station in life. In despair, Heiling throws a knife at Conrad, and retires to the mountains. There the gnomes find him, and learning that he has lost his chance of happiness with the mortals, offer to again recognize him as their King. Heiling reappears, however, at the wedding of Anna and Conrad, and is about to revenge himself on the bridegroom, when the Queen-mother appears and persuades him to return to his dominion beneath the earth, and as the gnomes depart the peasants join in a hymn of thanksgiving.

Hänsel und Gretel. Engelbert Humperdinck's fairy opera, to text by his sister Adelheid Wette, based on Grimm's tale, was first produced Dec. 23, 1893, at Weimar. Its success was immediate, and it has since been repeatedly performed in all parts of the world, in 1905–6 at the Metropolitan Opera House, New York, when the production was supervised by the composer. To this delightful story, which ought to be familiar to every one, and is therefore not repeated here, Humperdinck has given a charming setting strictly in accordance with Wagnerian theories.

Hanslick (Eduard) wrote "Vom Musikalisch Schönen," which is a plea for absolute rather than programme music, many other books on music, criticisms for the Vienna newspapers; opposed the Liszt-Wagner movement; warmly supported Brahms; lectured on the history and æsthetics of music, Vienna University; Dr. juris, Imperial councillor and Hofrath, Chevalier of the Iron Crown. B. Sept. 11,

1825, Prague; d. Aug. 6, 1904, Baden, near Vienna.

Hardiment. *Fr.* Boldly, daringly.

Hare (John) published music in London, 1696 to 1720, when the business was continued by his son **Joseph** to his death in 1733. The widow and her daughter continued as publishers until 1751.

Harfe. *Ger.* HARP.

Harington (Henry, M.D.) composed glees, catches, and a sacred dirge for Passion week; was both physician and composer to the Harmonic Society of Bath on its foundation by Sir John Danvers, 1784. B. Kelston, Somersetshire, Sept. 29, 1727; d. Jan. 15, 1816, Bath.

Harmonic Flute. Flute and reed organ stops having tubes double the normal length with a hole in the centre, and of 8 ft. or 4 ft. pitch.

Harmonic Minor. Minor scale containing the minor sixth with the major seventh, in which ascent and descent are without alteration.

Harmonic Union gave concerts in London, 1852–54.

Harmonica. An instrument on the xylophone principle with strips of glass substituted for wood. Benjamin Franklin's "Musical Glasses," Armonica, or Harmonica, consisted of glass bowls set on a spindle and revolving in a trough of water by pedal action, the tone being produced by friction of the fingers.

Harmonichord. An instrument with keyboard like a piano, but producing its tone from a string set in vibration by friction with a revolving cylinder coated with rosin, invented by Kaufmann, the Dresden instrument maker. The tone was like a violin's.

Harmonici. Adhered to the Pythagorean theory of music, as opposed to that of the Aristoxenians.

Harmonics are the overtones or upper partials produced by the vibrations of the aliquot parts of a column of air or string. Recent authorities on ACOUSTICS hold that both intensity and quality of tone are dependent upon the harmonics produced.

Harmoniemusik. *Ger.* Music for wind instruments.

Harmonious Blacksmith is the name given to the fifth of Handel's first set of "Suites de Pièces pour le Clavecin, after the first publication, 1720, and was probably original with that composer, although the melody has been claimed for Ballard and Wagenseil. The story that Handel composed it after hearing a blacksmith at work was invented after the composer's death.

Harmonique. *Fr.* Harmonic.

Harmonium. A keyed wind instrument which reverses the principle of the American reed organ by forcing the air out through reeds instead of drawing in through them. It has been developed along elaborate lines by French makers, who call it the Orgue expressif.

Harmony is that branch of musical science which deals with the combination of sounds of different pitch, the formation of CHORDS, their relation and progression, and is the result of the development of instrumental music, just as counterpoint grew with the evolution of song. With the ancient Greeks harmony was a general synonym for music, but while their theory of music was highly complex, their application of the principles of harmony in the modern sense was doubtless confined to the use of a few simple chords in accompaniment. Church music was built as nearly upon the lines laid down by the Greeks as its tonal architects could make it. True, there was the beginning of harmony in DIAPHONY, DESCANT, and COUNTERPOINT, but its presence was incidental. The early composers viewed music horizontally, that is they were seeking to combine two or more melodies of nearly equal importance, not to build up an elaborate structure on perpendicular lines for the support of a single melody. Polyphonic music, the glorification of song, reached its highest perfection in Palestrina, who survived until 1592. Meantime the application of a crude harmony had been made to secular songs and instrumental music, the Italian Renaissance brought renewed interest in the dramas of ancient Greece, an attempt

to revive the ancient tragedy resulted in the creation of Italian opera at Florence about 1600, and then Claude Monteverde, one of the most notable of musical reformers, sought greater freedom and larger contrast than the rules governing polyphonic music permitted, introduced combinations of sound forbidden in counterpoint, and laid the foundations of modern harmony. Monteverde brought down the wrath of the theorists by introducing the Dominant seventh without preparation, and other combinations then almost equally objectionable, so that there seemed to be an inevitable conflict between the polyphonic and harmonic systems. Nevertheless Johann Sebastian Bach found a means of reconciling them, of making the progressions of harmony as appreciable as those of melody, of which, however, they were the result. Among the more important recent works on harmony, the student will do well to consult "Harmony Simplified," Riemann; "Harmony; its Theory and Practice," Prout.

Harold. Frederic H. Cowen's four-act opera, to book by Sir Edward Malet, was first performed June 8, 1895, at Covent Garden, London.

Harp. The instrument employed in modern orchestra is generally that perfected by Sebastian Erard, 1810, having a compass of 'C flat to f'''' flat with 46 strings on which sharps and flats are made by seven pedals, each of which raises a string and all its octaves either a semitone or a whole tone, and making the instrument available in all keys, though its sonority decreases in proportion to the number of accidentals used. This harp is called **Double Action** to distinguish it from the earlier single action harp, which was so imperfect as to be not available in many keys. The harp, with its characteristic triangular form, dates back to the dawn of history. The harp was the favourite instrument of the Irish and other Gaelic minstrels. The **Double Harp** had two rows of strings of different tunings. The most recent instrument of the class is that manufactured by Pleyel since 1904, which gives chromatic intervals by double stringing and does away with the pedal action.

Harp Lute. 12 stringed instrument invented by E. Light, 1798, but never in general use.

Harpe. *Fr.* HARP.

Harper (Thomas) printed music in London, 1631–53.

Harper (Thomas) became bandmaster East India Brigade Band; played and taught trumpet. B. May 3, 1787, Worcester, Eng.; d. Jan. 20, 1853, London. **Thomas John** played trumpet. B. Oct. 4, 1816, London; son of THOMAS; d. Aug. 27, 1898. **Charles Abraham** played horn in English orchestras. Son of THOMAS; d. Jan. 5, 1893. **Edmund** played horn, piano, and organ. Son of THOMAS; d. May 18, 1869, Hillsborough, Ireland.

Harpsichord. Keyboard instrument resembling the grand piano in shape, the strings being set in vibration by quills or leather points set on jacks. As the dynamic quality of the tones could not be modified by touch, there were sometimes two manuals which could be coupled or otherwise altered in tone by the use of stops. The instrument was used in accompanying the first oratorios and operas, and was not withdrawn from the orchestra until the close of the 18th century. In France it was called the Clavecin; in Italy Clavicembalo, Gravicembalo, Cembalo or Arpicordo; in German Kielflügel or Flügel. Fine specimens may be seen at the South Kensington Museum, London, Metropolitan Museum, New York, and the Conservatoire, Brussels, and the Paris Conservatoire Museum.

Harris (Sir Augustus Henry Glossop) managed opera in London, Covent Garden, 1888–96; was an actor in early life, stage manager for Mapleson, and lessee of Drury Lane, 1879–87; knighted, 1891, while Sheriff of London. B. 1852, Paris; d. June 22, 1896, Folkestone, Eng.

Harris (Joseph John) composed songs and Cathedral music; played organ Manchester Cathedral; chorister to Eng. Chapel Royal. B. 1799, London; d. Feb. 10, 1869, Manchester.

Harris (Joseph Macdonald) taught music, conducted, composed songs; chorister Westminster Abbey. B. 1789; d. 1860.

Harris (Renatus) built organs in London in competition with Father SMITH, 1660. Several members of the family were well known organ builders. **John,** who was in partnership with John Byfield, 1729–40, was the last of the name.

Harris (Victor) composed the operetta "Mlle. Mai et M. de Sembre," piano suite, cantata; conducted Utica Choral Union; assisted Seidl at Brighton Beach; played organ in churches; taught singing; pupil of Blum, Schilling, Courtney, and Seidl. B. April 27, 1869, New York City; add. New York City.

Harrison (J.) published music in London, 1779–1802, including works of Handel, Arne, and Boyce.

Harrison (Samuel) sang ten. in London concerts of Ancient Music, and at the Handel Commemoration. B. Sept. 8, 1760, Derbyshire; m. the sop. singer Cantelo; d. June 25, 1812.

Harrison (William) established an English opera company, 1856, which played at Drury Lane, the Lyceum, and Covent Garden, London, to 1864; created ten. rôles in "Bohemian Girl," "Maritana," etc. B. June 15, 1813, London; d. Nov. 9, 1868.

Hart (Charles) composed the oratorio "Omnipotence," church music; played organ. B. May 19, 1797; d. Mar. 29, 1859, London.

Hart (James) composed songs; sang Eng. Chapel Royal. B. 1647, York; d. May 8, 1718.

Hart (John) made violins in London, establishing his business, 1825. **John Thomas** made violins and became the greatest authority on these instruments of his generation. B. Dec. 17, 1805; d. Jan. 1, 1874. **George** wrote "The Violin; its famous makers and their imitators." 1875; continued the business of his father JOHN THOMAS. B. Mar. 23, 1839, London; d. April 25, 1891. **George** succeeded to the business of his father, GEORGE. B. Jan. 4, 1860, Warwick; add. London.

Hart (Joseph Binns) composed dance music, farces; played organ; wrote "An Easy Method of teaching Thorough-bass and Composition." B. 1794, London; d. Dec. 10, 1844, Hastings.

Hart (Philip) composed organ fugues, setting of "The Morning Hymn in Paradise Lost"; played organ. D. 1749, London.

Hartmann (Johann Ernst) wrote the song "Kong Christian," which first appeared in the opera "Die Fischer," and which has since become the Danish National Hymn; led Royal Copenhagen Orchestra, 1768. B. 1726; d. 1793. **August Wilhelm** played organ at the Garrison Church, Copenhagen, 1800–50. B. 1775; son of JOHANN ERNST. **Johann Peter Emilius** composed a cantata on the death of Thorwaldsen, the opera "Ravnen," a symphony, church music; directed Copenhagen Conservatory, 1840. B. May 14, 1805; son of AUGUST WILHELM; d. Mar. 10, 1900. **Emil** composed the operas "Die Erlenmädchen," "Die Nixe," "Die Korsikaner," "Runenzauber," the ballet "Fjeldstuen," three symphonies; songs and chamber music; pupil of his father JOHANN PETER EMILIUS, and his brother-in-law, Gade. B. Feb. 21, 1836; d. July 18, 1898, Copenhagen.

Hartvigson (Frits) played piano; debut Copenhagen, when 14; pianist to the Princess of Wales, 1873; taught Normal College for Blind, Royal Academy of Music, 1888, Royal College of Music, London, 1905; Knight of the Dannebrog. B. May 31, 1841, Jutland, Denmark; add. London. **Anton** lectured on music; played and taught piano; made Professor by King of Denmark, 1900. B. Oct. 16, 1845, Denmark; brother of FRITS; add. London.

Harvard Musical Association gave from six to ten concerts annually in Boston from 1865 to 1882, under the direction of Carl Zerrahn, consisting of the best orchestral music, with occasional choral performances and instrumental and vocal solos. The association retired from the concert field

on the establishment of the Boston Symphony Orchestra. The "Pierian Sodality," 1808, was the first musical organization of importance at Harvard University, and out of this society the association was formed in 1837. The association's library numbered 2500 carefully chosen volumes, including complete editions of the great composers.

Harvard University was the first of American institutions of learning to create a chair of music. In 1862 J. K. PAINE had been made instructor of music, and in 1870 music had been made an elective study in the arts course. In 1875 Mr. Paine was raised to the dignity of full professor of music, which he filled until his death. The chair was filled in 1908 by W. R. Spalding.

Harwood (Basil) composed an organ sonata in C sharp minor, church music; played organ Ely Cathedral, Christ Church, Oxford, 1892; became Choragus at the university, 1900; conducted Orpheus Society and Oxford Orchestral association. B. April 11, 1859, Woodhouse, Olveston, Eng.; add. Oxford.

Harwood (Edward) composed "Absence," "Hapless Collin," and other popular songs, and the anthem "Vital spark of heavenly flame." B. Hoddleson, Eng., 1707; d. 1787, Liverpool.

Haslinger (Tobias) established a music publishing business in Vienna and became the close friend as well as publisher to Beethoven. B. Mar. 1, 1787, Zell, Upper Austria; d. June 18, 1842, Vienna. **Karl** composed 100 publications; played piano; continued the business of his father TOBIAS. B. June 11, 1816; d. Dec. 26, 1868.

Hasse (Johann Adolph) composed more than 100 operas, as well as oratorios, masses, cantatas, symphonies, chamber music, was in turn rival composer to Porpora, Handel, and Gluck, a successful conductor, and in early life an excellent tenor. During an early engagement at the Brunswick Theatre Hasse produced "Antigonus," his only opera to German text, 1721. Three years later, while in Naples, he became the pupil of Porpora, whom he detested, and of Scarlatti, who became his real master in composition. "Sesostrato," his first Italian opera, Naples, 1726, extended his reputation, which was greatly increased by a Miserere composed while he taught at the Scuola degl' Incurabili. In 1729 he married the celebrated singer Faustina Bordoni, and two years later assumed charge of the court opera of August II at Dresden, where his opera "Alessandro nell' Indie," in which his wife took the leading rôle, established his position, despite the presence in Dresden of Porpora. In London his "Artaserse" was produced with great success, but he disliked England, and soon returned to Dresden, where he remained until 1760, when the fortunes of war compelled August II to dismiss him. At this time he had the misfortune to lose his property and a complete collection of MS. which he was preparing for publication. In Vienna he encountered Gluck, but produced "Ruggiero" and other opreas, and then retired to Venice. B. Mar. 25, 1699, Hamburg; d. Dec. 16, 1783, Venice. **Faustina Bordoni** sang sop. in opera; debut in 1716, at Vienna, where her salary was 15,000 fiorins, in London, under Handel, who paid her $10,000 per season, and Dresden. She was of a noble Venetian family and very beautiful. B. 1693, Venice; m. Hasse, 1729; d. Venice, 1783.

Hassler (Hans Leo) composed the "xxiv Canzonetti a 4 voci," masses, and other church music; music director in Augsburg, 1600. B. 1564, Nuremberg; d. June 8, 1612, Frankfort. **Jacob** composed madrigals, church music; court organist at Prague. Younger brother of HANS LEO. Probably died 1611. **Caspar** composed songs; played organ and clavier. B. 1570; brother of HANS LEO; d. 1618, Nuremberg.

Hastreiter (Helene) sang con. in opera, especially successful in Wagnerian rôles and as Orfeo. B. Nov. 14, 1858, Louisville, Ky.; m. Dr. Burgunzio; add. Genoa.

Hatton (John Liptrot) composed 150 songs, two cathedral services, the cantata "Robin Hood," Bradford Festival, 1856, the opera "Pascal Bruno," Vienna, 1844; much dramatic music for the productions of Charles Kean, for whom he directed at the Princess Theatre, London. B. Oct. 12, 1809, Liverpool; d. Sept. 20, 1886, Margate.

Hauk (Minnie) sang sop. in opera; debut Oct. 13, 1866, in Brooklyn, as Amina in "Sonnambula," later with complete success in the principal music centres of Europe and at the head of her own company in America. Carmen she sang 500 times, and her repertoire included 100 rôles. In 1881 she married Baron Ernest von Hesse-Wartegg, and retired five years later; Officer of the French Academy, Order of St. Cecilia, Rome; Chamber Singer to the Prussian Court. B. Nov. 14, 1852, New York; add. Lucerne.

Haupt. *Ger.* Principal; head; chief.

Haupt (Carl August) played organ, remarkable for extemporisations; pupil of A. W. Bach, whom he succeeded as director of the Berlin Koenigliche Kirchenmusik Institut. B. Aug. 25, 1810, Kuhnau, Silesia; d. July 4, 1891, Berlin.

Hauptmann (Moritz) wrote "Die Natur der Harmonik und Metrik," Eng. trans., 1888, and other important scientific works; composed the opera "Mathilde," Cassel, 1826; masses, choruses, and part songs; became Cantor and Musikdirektor of the Thomasschule, Leipsic, 1842; taught counterpoint and composition Leipsic Conservatory, numbering Joachim, Von Bülow, Sullivan, and others among his pupils; Ph.D., etc. B. Oct. 13, 1792, Dresden; d. Jan. 3, 1868, Leipsic.

Hauptmanual. *Ger.* Great organ.

Hauptnote. *Ger.* Essential note.

Hauptperiode. *Ger.* Principal SUBJECT.

Hauptsatz. *Ger.* Principal THEME.

Hauptschlüss. *Ger.* Perfect CADENCE.

Hauptstimme. *Ger.* Principal part.

Hauptwerk. *Ger.* Great organ.

Haüser (Johann Ernst) wrote a dictionary of music, Meissen, 1830, and other books on music. B. near Quedlinberg, 1803.

Hauser (Franz) sang bar. in opera; directed Munich Conservatory; wrote "Gesanglehre," 1886. B. Jan. 12, 1794, near Prague; d. Aug. 14, 1870, Freiburg in Breisgau.

Hauser (Miska) composed "Lieder ohne Worte" for violin, toured Europe, America, South America, and Australia as violin-virtuoso; debut at 12. B. Pressburg, 1822; d. Dec. 9, 1887, Vienna.

Hausmann (Robert) played 'cello in the Joachim quartet; taught violin in the Berlin Hochschule. B. Aug. 13, 1852, Rottleberode, Harz; d. Jan. 9, 1909, Vienna.

Hausse. *Fr.* Nut of the violin bow.

Hausser. *Fr.* To raise or sharpen.

Haussman (Valentin) composed German secular songs, Polish dances. B. Gerbstädt, near Merseburg, Saxony; publications dated 1588–1611.

Haut. *Fr.* High.

Hautbois. *Fr.* OBOE.

Hautbois d'Amour. *Fr.* Small oboe now obsolete.

Hautboy. OBOE.

Havergal (Rev. William Henry) composed the hymn "From Greenland's icy mountains," services, chants; wrote "History of the Old 100th Tune," "The Old Church Psalmody," etc.; rector of St. Nicholas, Worcester, and Hon. Canon. B. Jan. 18, 1793, High Wycombe, Bucks, Eng.; d. April 19, 1870, Leamington.

Hawdon (Matthias) composed an Ode on the King of Prussia, and for organ and harpsichord; played organ. D. 1787, Newcastle, Eng.

Hawes (William) composed glees and songs; arranged "Der Freischütz," and other great operas for the English productions he directed at the Lyceum, 1824–29; in boyhood chorister of the Chapel Royal; later master of the children and lay vicar, Westminster Abbey; one of the founders of the London Philharmonic Society. B. June 21, 1785, London; d. Feb. 18, 1846, London.

Hawkins (James) composed 17 services, 75 anthems; organist Ely Cathedral. B. Cambridge; d. 1729. James composed church music; played organ Peterborough Cathedral, 1714–59. Son of JAMES.

Hawkins (Sir John) wrote "General History of the Science and Practice of Music," which was less popular at first than that of Dr. Burney, both appearing 1776, but has since been regarded as the better. A lawyer by profession, Hawkins was a member of the Academy of Ancient Music, the associate of Dr. Johnson, one of the executors of his will and his historian; a contributor to "The Gentleman's Magazine," and the editor, 1760, of the "Compleat Angler." B. Mar. 30, 1719, London; knighted, 1772; d. May 21, 1789.

Haydée. Daniel F. E. Auber's three-act opera, to book by Scribe, was first performed Dec. 28, 1847, at the Paris Opéra Comique.

Hayden (George) composed three cantatas, popular songs, including "New Mad Tom"; played organ St. Mary Magdalen, Bermondsey. Cantatas were published, London, 1723.

Hayden (Philip Cady) edited and published "School Music" from 1900; wrote on "Ear Training in Rhythm Forms"; was supervisor of music in schools of Keokuk, Ia., and Carthage and Hamilton, Ill.; president, vice-president, and four times secretary of music section, National Educational Association; twice president Illinois State Music Teachers' Association; educated Oberlin College and Oberlin Conservatory. B. 1854, Brantford, Ontario; add. Keokuk, Ia.

Haydn (Franz Joseph), "Father of the Symphony," friend of Mozart, and teacher of Beethoven, is best remembered as the composer of "The CREATION" and "The SEASONS," oratorios still sung throughout the world at music festivals, for his "ABSCHIED," "Maria Theresa," "TOY," and other symphonies, and for numerous string quartets, a form of composition which he brought to final perfection. Born of humble parentage in Rohrau, a village near Vienna, his talent for music showed itself at a very early age, and at eight he was admitted to the choir of St. Stephen's Cathedral, Vienna, where he remained until his voice broke, rendering him unfit for further service. Chapelmaster von Reuter does not seem to have taught Haydn anything beyond elementary singing, but he had learned enough Latin in the service of the church to understand "Gradus ad Parnassum," Fux's book on harmony upon which he founded his own method of composition. Unwilling to burden his family by returning to Rohrau, Haydn accepted the hospitality of Keller, a wig maker, whose son had been a fellow chorister at St. Stephen's. Whatever of bitterness crept into the composer's happy life in after years may be ascribed to his marriage to Maria Anna Keller, his benefactor's daughter, which occurred after he had won his first success. He had wished to marry her younger sister, who, however, entered a convent. While his fortunes were at the ebb, Haydn ran across a copy of C. P. E. Bach's six sonatas for clavier, which he studied most industriously, having procured an old clavier for his garret. In after years he always spoke of Bach with profound reverence, saying the sonatas had first awakened his intelligence in music. Despite his extreme youth and poverty-stricken appearance, Haydn managed to get pupils, and even to secure a place as church organist. He was eager to learn, and having encountered the poet Metastasio, then at work in Vienna with Porpora, who was reputed the best teacher and composer of the period, Haydn so recommended himself to the poet that he endeavoured to make Porpora accept him as a pupil. Porpora was ill, disgusted with life, and lived like a hermit. The suggestion threw him into a rage, and he began to exclaim against the ingratitude of his former pupils, citing their conduct as the reason of his refusal to teach. Undaunted by the rebuff, Haydn entered Porpora's household as a valet. His good humour and intelligence won the old master's

friendship, and the coveted lessons followed. Through his connection with Porpora, Haydn quickly gained powerful friends, and at length attracted the attention of Prince Anton Esterhazy, whose service he entered, and whose successor, Prince Nicholas, made him his chapelmaster. For twenty-four years thereafter, relieved of material cares and able to work according to his own inclination, Haydn lived in the palatial residences of the Esterhazy family in Vienna, and in the provinces. His room, containing his favourite clavier, is still shown at the castle of Eisenstadt, where a large collection of his manuscript may be seen among the archives. During these years the composer's fame spread throughout Europe. In 1791 he visited London at the invitation of Salomon, where he was enthusiastically received during a sojourn of 18 months. There he produced the "SALOMON" SERIES of symphonies, which won him the degree Dr. Mus., Oxford. A second visit to England two years later found his popularity still increasing. Returning to Vienna, he conducted a few concerts, and then requested permission to retire to a little house in the suburbs which Prince Esterhazy had bought for him (Frau Haydn had fancied the place, saying she would like to spend her widowhood there, but had died first), and there he began the composition of "The Creation," a work which occupied him two years, and which he looked upon as his masterpiece, and "The Seasons." Some beautiful quartets he wrote after this period showed his creative genius unimpaired, but his health had begun to fail. His last appearance in public was at a fête given in his honour in Vienna, which has been quaintly described as "the apotheosis of a man still living." "The Creation" was performed with grand orchestra, which sounded a fanfare as the composer was carried into the concert room in his arm chair. Haydn's illness was aggravated by the second siege and occupation of Vienna by the French under Napoleon. B. Mar. 31, 1732; d. May 31, 1809. Haydn made the following catalogue of his own works in Vienna, Dec. 4, 1805: 118 symphonies, 123 divertissements for baryton (an obsolete instrument of the viol family somewhat resembling the viol da gamba, of which Prince Esterhazy was very fond), 1 for alto and violoncello, 6 duos and 12 sonatas for baryton and 'cello, 17 serenades or nocturnes (in all, 163 pieces for baryton), 20 divertissements for different instruments of 4 to 6 parts, 3 marches, 21 trios for 2 violins and bass, 3 trios for 2 flutes and 'cello, 3 sonatas for violin, with accompaniment of alto, 3 concertos for violin, 3 concertos for 'cello, 1 concerto for contrabass, 2 concertos for horn, 1 concerto for trombone, 1 concerto for flute, 1 concerto for organ, 3 concertos for clavier, 83 string quartets, 66 piano sonatas, 42 Italian duets and songs in German and English, 40 canons, 13 songs for 3 and 4 voices; Church Music, 15 masses, 4 offertories, 1 Salve Regina for 4 voices, I Salve for organ alone, 1 cantilena for short mass, 4 responsoria de venerabili, 1 Te Deum, 3 choruses; five oratorios, "The Return of Tobias," "Stabat Mater," "The Seven Last Words of Jesus Christ on the Cross," "The Creation," "The Seasons"; fourteen Italian operas: "La Conterina," "L'Incontro Improviso," "Lo Speziale," "La Pescatrice," "Il Mondo della Luna," "L'Isola Disabitata," "L'Infidelta Fedele," "La Fedelta Premiata," "La Vera Costanza," "Orlando Paladino," "Armida," "Acide e Galatea," "L'Infedelta Delusa," "Orfeo"; five operas for German marionettes: "Genevieve," "Philémon et Baucis," "Didon," "La Maison Brulée," "Le Diable Boiteux"; finally, 366 Scotch romances, original and retouched, and more than 400 minuets or allemandes. Even at this late day no complete catalogue of the master's works exists, or it would be given here. Breitkopf & Härtel were engaged in the publication of a complete critical edition of Haydn during 1908, and in later editions of this encyclopedia their catalogue will be reproduced. Consult: Pohl, "Mozart and Haydn

in London," Vienna, 1867; Townsend, "Joseph Haydn," London, 1884; Nohl, "Life of Haydn," tr. Upton, Chicago, 1889.

Haydn (Johann Michael) composed 360 works for the church, 30 symphonies, operas; chapelmaster to the Archbishop of Salzburg. Like his famous brother Joseph, Michael was a boy chorister at St. Stephen's, Vienna, and sang the principal soprano rôles when Joseph's voice changed. He was an organist and violinist, and early obtained the post of deputy organist at the cathedral; but his earliest compositions were dated from Hungary, and his first appointment as chapelmaster to the Bishop of Grosswardein, 1757, which he held until his departure for Salzburg. When the French Republicans captured Salzburg, 1800, Haydn lost his place and his property, but the Empress Maria Theresa gave him commissions, and he made a pleasant visit to his brother Joseph. Prince Esterhazy offered to make him deputy chapelmaster, but he declined, hoping to re-establish his chapel at Salzburg, in which he was disappointed. His Lauda Sion, Missa Hispanica, and the masses composed for the Empress were his best known works, and Joseph declared his brother's church music better than his own. B. Rohrau, Sept. 14, 1737; d. Aug. 10, 1806.

Hayes (Catherine) sang sop. in opera and concert; debut, 1841, Dublin; later touring the world and making a fortune. B. Oct. 25, 1825, Limerick, Ireland; m. W. A. Bushnell, 1857; d. Aug. 11, 1861, Sydenham.

Hayes (Dr. Philip) composed anthems, an oratorio, the masque "Telemachus," songs; played organ at various Oxford churches and colleges and taught music in the University; in early life sang in Eng. Chapel Royal. B. April, 1738; son of DR. WILLIAM; d. Mar. 19, 1797.

Hayes (Dr. William) composed prize canons for the London Catch Club; cathedral services; played organ Worcester Cathedral; conducted Worcester Festival; taught music at Oxford University. B. 1706, Worcestershire; d. July 27, 1777, Oxford.

William, Jr., wrote "Rules necessary to be observed by all Cathedral Singers in this Kingdom," 1765; minor canon of St. Paul's and vicar of Tillingham. B. 1741; 3d son of DR. WILLIAM; d. Oct. 22, 1790.

Haym (Nicolo Francesco) adapted operas for English stage prior to Handel's advent; wrote libretti for Handel; composed sonatas for violins; played 'cello. B. 1679, Rome; d. about 1729, London.

Haynes (Walter Battison), the cantatas "Fairies' Isle" and a "Sea Dream" for female voices, symphony in B flat; songs; played organ Eng. Chapel Royal; pupil Leipsic Conservatory. B. Nov. 21, 1859, near Worcester, Eng.; d. Feb. 4, 1900. London.

H Dur. *Ger.* Key of B major.

Head. Membrane stretched over a drum; that part of a note which marks its place on the stave; the part of a viol where the tuning-pegs are placed. A **Head-stall** is a stall for a chief official, with its back to the screen. The **Head-voice** is the highest register of the human voice.

Heap (Charles Swinnerton) composed the cantatas "Fair Maid of Astolat," "The Voice of Spring," "Fair Rosamund," overtures, chamber music; played piano; conducted Wolverhampton Festivals. B. April 10, 1847, Birmingham, Eng.; d. June 11, 1900, Birmingham.

Heather (Dr. William) founded a lectureship in music at Oxford; sang Eng. Chapel Royal. B. 1584, Middlesex, Eng.; d. 1627.

Hebenstreit (Pantaleon) invented and played the large dulcimer named Pantaleon at the suggestion of Louis XIV, which Schroeter, who falsely claimed to have invented the piano, modelled his instruments on. B. 1667, Eisleben; d. Nov. 15, 1750, Dresden.

Hebrides. Name of Felix Mendelssohn's Concert overture, No. 2, B minor, Op. 26, also called "Die einsame Insel," and "Fingals Höhle."

Heck (John Caspar) wrote on harmony, thoroughbass, and harpsichord playing. Publications dated London, 1768–93.

Hecht (Eduard) composed the chorus "Charge of the Light Brigade," "Eric the Dane," and other part songs; lectured on theory, Owens College; conducted. B. Nov. 28, 1832, Dürkheim, Haardt; d. Mar. 7, 1887, Manchester.

Heckmann (Georg Julius Robert) organised the Heckmann string quartet, 1875, in which he played first violin. B. Nov. 3, 1848, Mannheim; d. Nov. 29, 1891, Glasgow.

Hedgeland (William) built organs in England from 1851.

Heermann (Hugo) founded the Frankfort string quartet, in which he played first violin; taught violin Frankfort Hoch Conservatory. B. Mar. 3, 1844, Heilbronn; add. Frankfort.

Heftig. *Ger.* Impetuous, boisterous.

Heidegger (John James) managed London opera, 1708–34, for a time in partnership with Handel; immortalized for his ugliness by Pope in the "Dunciad." Probably b. Flanders; settled in London, 1707.

Heighington (Dr. Musgrave) composed music for the pantomime "The Enchanter," published in Dublin, "Six Select Odes." B. 1680; d. 1774, Dundee.

Heil Dir Im Siegerkranz. Heinrich Harries' national song, written for the birthday of Christian VII of Denmark, and modified for use in Prussia by B. G. Schumacher, was sung to the tune "GOD SAVE THE KING."

Heimchen am Herd. German name of Carl Goldmark's opera, better known in the English version as "CRICKET ON THE HEARTH."

Heimkehr aus der Fremde. Felix Mendelssohn's operetta, to book by Klingemann, was performed at the silver wedding of his parents, Dec. 26, 1830.

Heinefetter (Sabina) sang sop. in opera at Frankfort, Cassel, and Paris; debut 1825; retired 1842. B. Aug. 19, 1809; m. M. Marquet, Marseilles; d. Nov. 18, 1872. **Clara** became a well known opera singer in Vienna as Mme. Stöckl-Heinefetter. B. Feb. 17, 1816; sister of SABINA; d. 1857; **Kathinka** sang in opera with success, Paris and Brussels. B. 1820; sister of SABINA; d. Dec. 20, 1858.

Heinichen (Johann David) composed 15 masses, three Requiems, 133 sacred works, "Calfurnia," "Passione per troppo amore," and four other operas; conducted opera; wrote "Der Generalbass in der Composition." B. April 17, 1683, near Weissenfels; d. July 16, 1729, Dresden.

Heinze (Gustav Adolph) composed the opera "Loreley," Breslau, 1846; "Die Ruinen von Tharandt," the oratorios "Sancta Cecilia," "Die Auferstehung"; conducted German opera at Amsterdam. B. Oct. 1, 1820, Leipsic; add. Amsterdam.

Heiter. *Ger.* Calm, clear.

Heldenleben. Richard Strauss's tone poem for orchestra, Op. 40, was first performed, 1899, at Frankfort.

Hélène. Camille Saint-Saëns' one-act opera to his own book was first performed Feb. 18, 1904, at Monte Carlo.

Helicon. Bass brass instrument used in military bands; stringed instrument employed by ancient Greeks in determining intervals.

Hellendaal (Pieter) won a Catch Club prize in London, 1752; published his collection of psalms, 1780; played violin; pupil of Tartini. B. probably at Amsterdam.

Heller (Stephen) composed useful studies for pianists, four solo sonatas, five tarantellas; played admirably though rarely at London and Paris concerts; taught piano with great success; pupil of Halm, Vienna. Heller's compositions with the exception of "Pensees fugitives," composed with Ernst for violin and piano, were entirely for the latter instrument, and were praised by Schumann. B. May 15, 1815, Pesth; d. Jan. 14, 1888, Paris.

Hellinck (Joannes Lupus) composed masses, German part songs, 26 songs in French, three in Flemish; choirmaster at Bruges and Cambrai. Palestrina used some of his themes in his mass "Panis quem ego dabo." B. Flanders; d. 1541, Cambrai.

Hellmesberger (Georg) composed for violin; conducted Imperial Vienna opera; taught in Vienna Conservatory, having as pupils Ernst, Joachim, Hauser, Auer, and his son Joseph; pupil of the Gesellschaft der Musikfreunde, Vienna. B. April 24, 1800. d. Aug. 16, 1873, Neuwaldegg. **Georg, Jr.**, composed the operas "Die Burgscaft" and "Die beide Königinnen," produced at Hanover, where he was concertmeister. B. Jan. 27, 1830, Vienna; son of GEORG; d. Nov. 12, 1852. **Joseph** became chapelmaster to the Emperor of Austria, 1877; played violin; brought out Beethoven's chamber music in his string quartet; directed Vienna Conservatory; Chevalier of the Legion of Honor. B. Nov. 23, 1829; son of GEORG; d. Oct. 24, 1893. **Joseph** composed the operettas "Kapitän Ahlström," "Der Graf von Gleichen," "Der schöne Kurfürst," "Rikiki," "Das Orakel," "Der bleiche Gast," six ballets; chapelmaster Vienna Imperial Opera, 1886; played violin; taught in Vienna Conservatory. B. April 9, 1855, Vienna; son of JOSEPH; add. Vienna.

Helmholtz (Hermann Ludwig Ferdinand) wrote valuable scientific works, of which the most famous relating to music is known in Eng. trans. as "On the Sensations of Tone as a physiological basis for the Theory of Music," 1863, which is the foundation of modern acoustics, although Riemann and others have attacked the theories advanced. He was the inventor of a double harmonium with 24 vibrators to the octave, in which he avoids the dissonant thirds and sixths of equal temperament, and provides on a single manual for modulation into all keys. A physician in early life, Helmholtz held professorships in science at several German universities, and in 1877 became rector of the University of Berlin. B. Aug. 31, 1821, Potsdam; d. Sept. 8, 1894, Berlin.

Helmore (Rev. Thomas) composed hymns; wrote and edited works on plain-song; master of choristers, Eng. Chapel Royal. B. May 7, 1811, Kidderminster; d. July 6, 1890, London.

Hemidemisemiquaver. 64th note.

Hemidiapente. Diminished fifth.

Hemiditone. Minor third.

Hemiolios. *Gr.* Sesquialtera; the proportion of two to three; a perfect fifth; triplet; triple time.

Hemiope. Greek flute with three holes.

Hemitone. Semitone.

Hempson (Denis) played the Irish harp, and was one of the ten bards who took part in the gathering at Belfast, 1792, highly esteemed in Scotland as well as Ireland. At the age of three he became blind, the effect of smallpox, but studied harp at 12 under the best Connaught harpists. B. 1695, Craigmore, County Londonderry; d. 1807, Magilligan, Londonderry.

Henderson (William James) wrote a musical criticism, books on music and musicians, tales and poems. B. Dec. 4, 1855, Newark, N.J.; add. New York.

Henley (Rev. Phocion) composed chants, anthems, and hymns; rector of St. Anne's, Blackfriars. B. 1728, Wiltshire, Eng.; d. Aug. 29, 1764, London.

Henneberg (Johann Baptist) composed "Der Derwische" and other operettas; conducted; organist to the court at Vienna. B. Dec. 6, 1768; d. Nov. 27, 1822.

Henry VIII. Camille Saint-Saëns' four-act opera, to book by Léonce Détroyat and Armand Sylvestre, was first performed Mar. 5, 1883, at Paris. The action begins with the passion of the King for Anne Boleyn, and when he plans his divorce from Queen Catherine. Anne loves and is loved by the Spanish Ambassador, Don Gomez, and Queen Catherine holds a letter in which Anne acknowledges her attachment, but none the less the Queen permits herself to be displaced in favour of her erstwhile maid of honour. The imposing scene in which Henry defies the Pope, proclaims himself head of the English Church, and proclaims Anne Boleyn Queen closes the third act. The final act takes place before the deathbed of Catherine. Anne has gone to reclaim her letter, but Catherine throws it into the fire, and as she dies a dead march is

heard, foreshadowing the fate of Anne. The leit-motif has been employed by the composer in this work, which is a music-drama rather than an opera.

Henschel (Isidor Georg) composed the opera "Nubia," Dec. 9, 1899, Dresden, a Stabat Mater for soli, chorus, and orchestra, Te Deum, Requiem, Boston, 1903; incidental music for Hamlet, Ballade in F sharp minor for violin and orchestra, Psalm cxxx for soli, chorus, and orchestra, and numerous songs, many of which are of great beauty; sang bar. in concert with great success, giving successful recitals with his wife; conducted Boston Symphony Orchestra, 1881–84; founded the London Symphony concerts, which he conducted 11 years; taught singing at the Royal College of Music, 1886–88. Pupil of the Leipsic Conservatory, 1867–70, under Moscheles, Reinecke, Richter, Goetze, and Papperitz, Mr. Henschel developed into one of the most cultured musicians of his generation. B. Feb. 18, 1850, Breslau; add. London. **Lillian June Bailey** became one of the most popular of concert sopranos; pupil of Mme. Viardot-Garcia, later of GEORG HENSCHEL, whom she married, 1881. B. Jan. 18, 1860, Columbus, Ohio; d. Nov. 4, 1901, London. **Helen** sang sop. but retired on her marriage to W. Onslow Ford. Daughter of Georg and LILLIAN JUNE BAILEY HENSCHEL.

Hensel (Fanny Cécile) was the teacher of her celebrated brother Felix Mendelssohn-Bartholdy, and herself a gifted pianist and composer. Six songs and many piano pieces testify to her skill in composition. Mendelssohn, whose reliance upon her judgment was not less remarkable than his devotion for her, declared she played piano better than he could. B. Nov. 14, 1805, Hamburg; m. W. H. Hensel, the painter, 1829; d. May 17, 1847.

Henselt, von (Adolf), composed a piano concerto in F minor, Op. 16, two sets of twelve Etudes; played piano with remarkable skill; court pianist and teacher of the Imperial family, St. Petersburg, 1838; pupil of Hummel. B. May 12, 1814, Schwabach, Bavaria; d. Oct. 10, 1889, Warmbrünn, Silesia.

Henstridge (James) composed anthems and five MSS. songs; played organ Dulwich College, 1698–1703.

Heptachord. Instrument having seven strings; interval of a seventh; Greek scale of seven tones.

Heptinstall (John) published music in London, 1690–1713.

Herabstrich. *Ger.* Down bow.

Herbeck (Johann) composed symphony in D minor for full orchestra and organ, grand mass in E, Te Deum, and other church music; Imperial chapelmaster at Vienna, 1866; director court opera, 1870, and of many Viennese societies; Chevalier of the Iron Crown. B. Dec. 25, 1831, Vienna; d. Oct. 28, 1877.

Herbert (Victor) composed the successful comic operas "Prince Ananias," "The Wizard of the Nile," "The Serenade," "The Idol's Eyes," "The Fortune Teller," "The Ameer," "Cyrano de Bergerac," "The Singing Girl," "Babes in Toyland," "Babette," "It Happened in Nordland," and "Algeria," 1908; serenade for strings, the symphonic poem "Hero and Leander," and many songs; played 'cello and conducted. Herbert's mother, a daughter of Samuel Lover, took him to Stuttgart in boyhood, where he was a pupil in the Conservatory. He devoted himself to the 'cello, and in due time was admitted to the court orchestra. His wife, Therese Föster, having been engaged at the Metropolitan Opera, Herbert accompanied her to New York, 1886, where he was made 1st 'cellist, afterwards becoming assistant conductor to Seidl and Thomas. He was bandmaster of the 22d Regiment, 1894–98, when he became conductor of the Pittsburgh Symphony Orchestra, returning to New York at the end of his engagement. in the spring of 1904. B. Feb. 8, 1859, Dublin; add. New York.

Herbst (Johann Andreas) composed madrigals and sacred music; wrote "Musica Poetica" and other theoretical works. B. 1588, Nuremberg; d. 1666, Frankfort.

Hercules. George Frederic Handel's oratorio, to book by Rev. Thomas Broughton, was first performed Jan. 5, 1745, at the Haymarket, London, as oratorio, although it had been originally announced as a musical drama.

Hereford Festival. Is better known as the THREE CHOIRS festival.

Herman (Nicholas) composed both words and music of "Erschienen ist der herrlich Tag," "Lobt Gott, ihr Christen alle gleich," and other chorales; cantor Joachimsthal, Bohemia. B. about 1485; d. May 3, 1561.

Hermann (Matthias) was called from his birthplace VERRECOREN-SIS.

Hermann (Rheinhold L.) composed "Vineta," Breslau, 1895; "Wulfrin," Cologne, 1896, and other operas; directed Sterns Conservatory, Berlin, 1878–81; New York Liederkranz, 1887; taught sacred history, Theological Seminary; conducted Boston Handel and Haydn Society, 1898; settled in Berlin, 1900; pupil Stern Conservatory. B. Sept. 21, 1849, Brandenburg; add. Berlin.

Hérodiade. Jules Massenet's four-act opera, to book by Paul Milliet and Henri Grémont, was first performed Dec. 19, 1881, at the Théâtre de la Monnaie, Brussels.

Hérold (Louis Joseph Ferdinand) composed "ZAMPA," "Le PRE AUX CLERCS," and many other once highly popular operas. Hérold's father, who had been a pupil of C. P. E. Bach, was his first teacher. He learned solfege under Fétis, continued his piano studies with Louis Adam; became a student at the Paris Conservatoire, 1806, where his masters were Catel and Méhul, and in 1812 won the prix de Rome with his cantata "Mlle. de la Vallière." While in Rome he composed a "Hymne à 4 voix sur la Transfiguration" with orchestra, symphonies in C and D, and quartets in D, C, and G minor. Then he became pianist to the Queen of Naples, and while in that city completed his first opera, "La jeunesse de Henri V." On his return to France Boieldieu invited him to collaborate in "Charles de France," and the success of this operatic work enabled himself to produce "Les Rosieres," 1817, which proved a success. Ballets, piano compositions, operas followed in quick succession, and his energies found further outlet in the posts of chorusmaster at the Italian Opera, and later as Chef du Chant at the Grand Opéra. In 1827 he received the Legion of Honor. In 1832 his masterpiece (if the judgment of his countrymen be accepted), "Pré aux Clercs," was presented, and the following year his career was ended by consumption. Other works to be noted are: the operas "La Clochette," "Le premier venu," "Les Troqueuers," "L'Amour platonique," "L'Auteur mort et vivant," "Le Muletier," "L'Asthenie," "Le Lapin blanc," "Vendôme en Espagne," "Le Roi René," "Marie," "L'Illusion," "Auberge d'Aurey" (with Carafa), "La Marquise de Brinvilliers" (with Auber, Boieldieu, Cherubini, etc.), "Emmeline," "Ludovic" (completed by Halévy); the ballets "La Sonnambule," which suggested the opera of the same title to Bellini, "Astolphe et Joconde," "Lydie," "La Fille mal gardée," "La Belle au bois dormant." See biography by Jouvin. B. Jan. 28, 1791, Paris; d. Jan. 19, 1833, Paris.

Herringham (Henry) published music in London, 1650–89.

Herschel (Sir Frederick William, D. C. L.) composed a symphony and two military concertos for wind instruments; played oboe and organ for a livelihood before distinguishing himself as an astronomer. B. Nov. 15, 1738, Hanover; settled in England, 1757; d. Aug. 23, 1822, London.

Hertz (Alfred) conducted German opera at the Metropolitan opera house, 1902–8, New York; prior to which engagement he had been conductor at Breslau and assistant at several German opera houses; pupil of Raff. B. July 15, 1872, Frankfort-on-Main; add. New York.

Hervé (Florimond Ronger) composed "Ma'amzelle Nitouche," "La Cosaque," "Le Petit Faust," and in

all more than 50 French operettas, the English operetta "Aladdin the Second," and the heroic symphony "The Ashantee War," which he produced, 1874, while conducting promenade concerts in London. In early life Hervé was librettist, actor, singer, scene painter, and manager, as well as composer and conductor. His "Don Quixote," 1848, was an immediate success, and launched him as comedian and composer as well. B. June 30, 1825, Houdain, near Arras; d. Nov. 4, 1892, Paris.

Hervey (Arthur) composed the operetta "The Fairy's Post-Box," the symphonic poems "On the Heights," "On the March," "In the East," songs, the overture "Youth"; wrote music criticism "Vanity Fair," 1889–92, then in London "Morning Post"; wrote "French Music in the 19th century," etc. B. Jan. 26, 1855, Paris (of Irish parentage); add. London.

Herz (Heinrich) composed eight concertos and in all more than 200 piano pieces; played piano in concert, touring America, 1845–51; taught piano at the Paris Conservatoire, 1842–74, where he had been a pupil of Pradher; manufactured pianos; wrote "Mes voyages," Paris, 1866. B. Jan. 6, 1806, Vienna; d. Jan. 5, 1888, Paris.

Herz, Mein Herz, Warum So Traurig was composed by J. L. F. Gluck, a German clergyman who flourished 1793–1840, to words by J. R. Wyss, Jr.

Herzog (Johann Georg) played organ; taught Munich Conservatory and Erlangen University, directed Singakademie in latter city; composed organ fantasias and preludes. B. Schmölz, Bavaria, Sept. 6, 1822; add. Munich.

Herzogenberg, von (Baron Heinrich), composed the symphony "Odysseus," the cantata "Columbus," church and chamber music; taught theory, Berlin Hochschule; pupil Vienna Conservatory. B. Graz, Styria, June 10, 1843; d. Oct. 9, 1900, Wiesbaden. **Elizabeth Stockhausen** played piano. B. 1848; m. HEINRICH; d. Jan. 7, 1892, San Remo.

Hesdin (Pierre) composed masses and motets sung by the Sistine Choir; chansons; singer to Henry II of France, 16th century.

Heseltine (James) composed anthems; played organ Durham Cathedral; pupil of Dr. Blow. D. June 20, 1763, Durham.

Hess-Schroeder Quartette was organized in the summer of 1908, to give chamber music concerts, by WILLY HESS, first violin; A. THEODOROWICZ, second violin; LIONEL TIRTIS, viola, and ALWYN SCHROEDER, 'cello. A stronger personnel could not have been assembled. Hess was concertmeister of the BOSTON SYMPHONY ORCHESTRA, Theodorowicz had played violin with the same organization and with the Kneisel Quartette, Tirtis had been viola of the BOHEMIAN QUARTETTE, and Schroeder for many years 'cellist of the Boston Symphony orchestra and the Kneisel Quartette. These gentlemen planned to make Boston their headquarters, and began rehearsals in June for their first season, 1908–9.

Hess (Willy) became concertmeister Boston Symphony Orchestra, 1904–7, again, 1908; pupil of his father and Joachim; toured America with Thomas as violin virtuoso, 1868; later founded string quartet in Frankfort; led Sir Charles Halle's Manchester Orchestra; taught in Royal Academy of Music, London. B. July 14, 1859, Mannheim; add. Boston.

Hesse (Adolph Friedrich) composed organ music; played organ; conducted Breslau Symphony Orchestra. B. Aug. 30, 1809, Breslau; d. Aug. 5, 1863.

Heuberger (Richard Franz Joseph) composed "Miriam," "Das Maifest," Vienna, 1904, and other operas, ballets; conducted Vienna Singakademie; wrote music criticism; edited "Neue Musikalische Presse," 1904. B. June 18, 1850, Graz; add. Vienna.

Heugel et Cie. published music in Paris. The house was founded by Jacques Leopold Heugel (1815–83), upon whose death its management devolved upon **Henri**, his son. In 1891

Paul Chevalier Heugel was admitted to the firm. "Le Ménestrel" was established by the elder Heugel, 1834.

Hexachord. *Gr.* Scale of six tones; a sixth.

Hey de Guise. Country dance in 9–4 time.

Hiawatha. S. Coleridge Taylor's setting of an adaptation of Longfellow's poem was first given in complete form Mar. 22, 1900, by the Royal Choral Society of London.

Hibernian Catch Club was founded in 1679 by the vicars choral of St. Patrick's and Christ Church Cathedrals, Dublin, for the cultivation of vocal music; still gave concerts in 1908 and was the oldest of surviving musical organizations in the world.

Hickford's Room was the scene of many famous London concerts from 1713 to 1775. In 1765 Mozart, then eight years of age, played there with his sister, aged 13.

Hidden Fifths and Octaves. Implied or imaginary consecutives resulting from the progression by skip of fifths or octaves. The old contrapuntal theory forbade consecutive octaves because it wasted one part, and fifths because of the change of key produced, but the rule was directed against the movement of the inner, not of the extreme parts, and was never rigidly enforced, and is now obsolete.

Highland Fling is danced to the music of the Strathspey, 4–4 time, and takes its name from a peculiar kicking step or "fling."

High Mass. MASS which is sung throughout, as distinguished from Low Mass, which is said. In Latin, Missa Solemnis.

Hildebrand (Zacharie) built organs in Germany. B. 1680; d. 1743. **Johann Gottfried** built the organ at St. Michaels, Hamburg, which cost $20,000. Son of ZACHARIE.

Hiles (Dr. Henry) composed the oratorios "David," "The Patriarchs," church music, the operetta "War in the Household," songs, organ and piano music; taught Manchester College of Music; played organ; edited "Quarterly Musical Review"; wrote on theory. B. Dec. 31, 1826, Shrewsbury; d. Oct. 20, 1904, Worthing. **John** composed; played organ; wrote text books and a dictionary. B. Shrewsbury, 1810; elder brother of DR. HENRY; d. Feb. 4, 1882, London.

Hill (Henry) played viola; a founder of the London Beethoven Quartet Society. B. July 2, 1808, London; d. June 11, 1856, London.

Hill (Joseph) made violins in London; published harpsichord music. B. 1715; d. London, 1784. The family has continued to make instruments ever since, the house of W. E. Hill & Sons being composed of his descendants.

Hill (Thomas H. Weist) played violin with success in European and American tours; conducted London operas and concerts; became principal Guildhall School of Music, London, 1880. B. Jan. 23, 1828, London; d. Dec. 25, 1891.

Hill (W. & Son) built organs in England. The house was founded 1755 by John Snetzler, passed to his foreman Ohrmann, thence by marriage to William Hill.

Hillemacher (P. L.) was the signature assumed in collaborating by the brothers Paul and Lucien Hillemacher, who composed the lyric drama "Orsola," Paris Grand Opéra, 1902, "Circe," and other dramatic works. Natives of Paris, both entered the Conservatoire and both captured the prix de Rome, Paul, 1876, Lucien, 1880. "Loreley," a symphonic legend, their first joint work, was produced, 1882, capturing the grand prize of the city of Paris. "Saint-Mégrin," their first opera, was given at Brussels, 1886. The pantomime "One for Two," London, and the lyric play "Le Drac" followed, with many songs, choral works, and compositions for orchestra. Paul, b. Nov. 25, 1852; Lucien, June 10, 1860; add. Paris.

Hiller (Ferdinand) composed the operas "Romilda," "Conradin," "Traum in der Christnacht," the oratorio "Die Zerstörung Jerusalems," three symphonies, five piano quartets, 24 piano études, sonatas for piano alone and with violin and 'cello; five

string quartets; organized and directed the Cologne Conservatory, 1850–85; conducted the Lower Rhine Festivals when held in Cologne. Hiller was able to play a Mozart concerto for violin at ten. Later he studied with Hummel, with whom he visited Beethoven shortly before that master's death, gave important concerts in Paris, and became the intimate of Rossini, Cherubini, Chopin, Liszt, Meyerbeer, and Mendelssohn, who produced the oratorio mentioned, 1840, at the Gewandhaus; and of Schumann. Hiller wrote recollections of Mendelssohn, many articles of the periodical press, and an instruction book in harmony and counterpoint. B. Oct. 24, 1811, Frankfort-on-Main; d. May 12, 1885.

Hiller (Johann Adam) revived and conducted the Leipsic concerts, which became famous as the GEWANDHAUS CONCERTS; practically created the form of comic opera in German called "Singspiel," composing 30 works of that type, of which "Die Jagd," 1771, still holds its place in the theatre. While a law student at Leipsic University he took part in the "Grosses Concert" as singer and flute player, served a time as tutor in the family of Count Brühl, but from 1763 devoted himself to composition and the advancement of Leipsic's musical interests. He successively directed the "Liebhaber-concerto," the "Concerts-Spirituel," beginning his performances in the Gewandhaus, 1781. In 1782 he became chapelmaster to the Duke of Courland, but continued to conduct the Gewandhaus concerts until 1789, when he became Cantor of the Thomaskirche and director of the Thomasschule. Hiller was author, editor, teacher, as well as conductor and composer. B. Dec. 25, 1728, near Görlitz, Prussia; d. June 16, 1804, Leipsic.

Hilton (John) composed the anthem "Call to remembrance," madrigals; played organ Lincoln Cathedral and Trinity College, Cambridge, 1594. **John** composed songs and anthems; played organ. B. 1599; probably son of JOHN; d. Mar. 21, 1656.

Hime (Humphrey) published music in Liverpool, Eng., with his brother, 1790 to 1805, when he was succeeded by his son. About 1870 Henry Lee succeeded to the business.

Himmel (Friedrich Heinrich) composed the opera "Alessandro," 1798, for which the Russian Emperor gave him 6000 roubles, "Fanchon," his masterpiece, to book by Kotzebue, church and piano music; chapelmaster to the Prussian court. B. Nov. 20, 1765, Brandenburg; d. June 8, 1814, Berlin.

Hinaufstrich. *Ger.* Up bow.

Hindle (John) composed songs; lay vicar Westminster Abbey. B. 1761, Westminster; d. 1796.

Hine (William) composed anthems; played organ Gloucester Cathedral. B. 1687, Oxfordshire; d. Aug. 28, 1730, Gloucester.

Hingston (John) became organist to Cromwell during the Protectorate at $500 per annum, and taught the Protector's daughters. D. 1683, London.

Hinton (Arthur) composed symphonies in B flat, C minor; sonata for violin and piano, the operettas "The Disagreeable Princess," and "St. Elizabeth's Rose," songs, "The Triumph of Cæsar," orchestral fantasia, the opera "Tamara." B. Nov. 20, 1869, Beckenham, Eng.; add. London. **Katherine Goodson** played piano; debut Berlin, 1890; toured with Kubelik. B. June 18, 1872, Watford, Eng.; m. ARTHUR, 1903; add. London.

Hintze (Jacob) composed hymns; musician to Elector of Brandenburg. B. Sept. 4, 1622, Bernau, near Berlin; d. May 5, 1702, Berlin.

Hipkins (Alfred James) revived interest in harpsichord and clavichord, playing both instruments; wrote and lectured on musical topics; was associated with Broadwood & Sons 63 years. B. June 17, 1826, London; d. June 3, 1903.

His. *Ger.* The note B sharp.

His Majesty. Sir A. C. Mackenzie's comic opera, to book by F. C. Burnand and R. C. Lehmann, was first performed Feb. 20, 1897, at the Savoy, London.

H Moll. *Ger.* Key of B minor.

Hobbs (John William) composed "When Delia sings," "Phillis is my only Joy," and other popular songs; sang as chorister Canterbury Cathedral, and later in Eng. Chapel Royal and Westminster Abbey. B. Aug. 1, 1799, Henley, Eng.; d. Jan 12, 1877, Croydon.

Hoboe or Hoboy. OBOE.

Hochschule. *Ger.* High School.

Hochzeit des Camacho. Felix Mendelssohn's two-act comic opera, to book by Klingemann, founded on Don Quixote, was first performed April 29, 1827, at Berlin.

Hochzeitsmarsch. *Ger.* Wedding march.

Hocket. Obsolete form of Discant.

Hodges (Dr. Edward) invented improvements in the bellows and other parts of organ mechanism; played organ Trinity Church, New York, 1846–59; composed services, anthems; wrote "An Essay on the Cultivation of Church Music," 1841; retired and returned to England. B. July 20, 1796, Bristol, Eng.; d. Sept. 1, 1867, Clifton. **Faustina Hasse** played organ in Brooklyn and Philadelphia churches; wrote memoir of her father DR. EDWARD. D. 1895, New York. **Rev. John Sebastian, D.D.,** played organ; rector of St. Paul's Church, Baltimore, Md. Son of DR. EDWARD.

Hodsoll (William) published music in London as successor to John Bland (1800), and Francis Linley, until 1831.

Hoey (James) published music in Dublin, including "The Messiah" and "The Beggar's Opera," 1728–73.

Hoffman (Richard) composed Cuban Dances and other piano music; played with New York Philharmonic Society, 1847, afterwards touring with Jenny Lind; honorary member Philharmonic Society. B. May 24, 1831, Manchester, Eng.

Hoffmann (Ernst Theodor Wilhelm) composed "Undine," and in all 11 operas, two symphonies, a ballet; managed theatres, sang, conducted, but was best known as a writer of short stories and poems. B. Jan. 24, 1776, Königsberg; d. June 25, 1822, Silesia.

Hoffmann (Gerard) invented improvements for flute and oboe. B. Nov. 11, 1690, Rastenberg.

Hoffmann (Heinrich August) composed hymns and songs. B. Fallersleben, Hanover, April 2, 1798; d. Jan. 19, 1874, Corvey, Westphalia.

Hoffmann (Karel) founded the BOHEMIAN STRING QUARTETTE.

Hoffmeister (Franz Anton) composed nine operas, 120 works for strings, 350 for flute; founded the "Bureau de musique" in Leipsic, of which the house of PETERS is the outgrowth; published for Haydn, Mozart, and Beethoven. B. 1754, Rothenburg; d. Feb. 10, 1812, Vienna.

Hofhaimer, von (Paulus) composed "Meins trauern ist" and other four-part songs, recently republished and much admired; 35 settings of the Odes of Horace, organ music; was reputed the greatest organist of his generation and attached as such to Prince Bishop of Salzburg and Emperor Maximilian I; Knight of the Golden Spur, ennobled by the Emperor in St. Stephen's, Vienna, 1515, when his Te Deum was sung to assembled royalty. B. Jan. 25, 1459, Radstadt, Salzburg; d. 1539.

Hofmann (Heinrich Karl Johann) composed "Nornengesang" for soli, female chorus, and orchestra; orchestral suites, "Aschenbrödel," "Editha," "Die schöne Melusine," and other cantatas, the comic opera "Cartouche," the operas "Der Matador," "Armin," "Wilhelm von Oranien," "Donna Diana." In boyhood a chorister in the Berlin Domchor and pupil of Kullak. B. Berlin, Jan. 13, 1842; d. July 16, 1902, Berlin.

Hofmann (Josef) played piano in concert with great success; debut at six; pupil of his father and later of Rubinstein; toured Europe at nine; gave 52 concerts in America, 1887, where he was broken down by hard work; retired for six years; resumed performances in public, 1894. To the remarkable digital ability which distinguished him as a boy Hofmann later brought the mature intelligence of a genuine musician. B. 1877, Cracow; add. New York.

Hogarth (George) composed songs; became music critic of the London "Daily News," 1846, when his son-in-law, Charles Dicken , was made editor; wrote "Memoirs of the Opera." B. 1783; d. Feb. 12, 1870, London.

Holborne (Anthony) published a "Cittharn Schoole" containing 32 pieces in tablature, to which were added "sixe short Aers Neapolitan" by his brother **William**, 1597. Antony Holborne was Gentleman Usher to Queen Elizabeth.

Holbrooke (Josef) composed the tone poem "The Raven," 1900, and the symphonic poems "Ode to Victory," "The Skeleton in Armor," "Ulalume," "Queen Mab," "The Masque of the Red Death," chamber music, songs, and instrumental pieces; pupil of Corder and Westlake, Royal Academy of Music, London. B. July 6, 1878, Croydon; add. London.

Holcombe (Henry) composed two collections of songs, violin solos; sang in opera as a boy, and later taught vocal and harpsichord in London. B. Salisbury, about 1690; d. about 1750, London.

Hold. Fermata.

Holden (John) wrote "Essay towards a Rational System of Music," Glasgow, 1770; published a "Collection of Church Music," 1776.

Holden (Smollet) composed military music, collected and published Irish melodies; sold music in Dublin toward the close of the 18th century.

Holder (Joseph William) composed a mass, anthems, secular songs; played organ; chorister Eng. Chapel Royal. B. 1764, London; d. 1832, London.

Holder (Rev. William, D.D.) wrote "A treatise on the Natural Grounds and Principles of Harmony," 1694; composed an evening service in C and two anthems; Sub-dean of the Chapel Royal and rector of Therfield. B. 1616, Nottinghamshire; d. Jan. 24, 1697, Hertford.

Holding Note. A tone sustained while others are in motion.

Hole (William) engraved "Parthenia," a collection of virginal music about 1611, which was probably the first publication of engraved music in England.

Holländer (Alexis) composed a piano quintet, suite for piano and violin; taught Kullak's Academy, Berlin. B. Feb. 26, 1840, Ratibor, Silesia; add. Berlin.

Hollander (Benno) composed the symphony "Roland"; violin concertos and a pastorale played by Ysaye; concertmeister at London German opera under Richter and for Henschel; taught Guildhall School of Music; founded his own orchestral society, Kensington, 1903; pupil of Paris Conservatoire. B. June 8, 1853, Amsterdam; add. London.

Hollander (Christian Janszon) composed motets, of which 25 have been reprinted by Commer, secular songs; sang in Imperial Chapel at Vienna. D. about 1570.

Holländer (Gustav) composed for violin and piano; taught violin Cologne and Stern (Berlin) Conservatories; quartet player and concertmeister, Hamburg orchestra, 1896; pupil of Joachim. B. Feb. 15, 1855, Leobschütz, Upper Silesia; add. Hamburg. **Victor** composed the comic operas "Carmosinella," "The Bay of Morocco"; directed Metropol Theatre, Berlin, 1901. B. 1866; brother of GUSTAV; add. Berlin.

Hollins (Alfred) composed songs, organ music, a romance for violin and piano; toured Europe, America (1886 and 1888), and Australia; totally blind from boyhood, he studied at the Wilberforce Institution, York, and the Royal Normal College for the Blind, where he afterwards taught. B. Sept. 11, 1865, Hull; add. Edinburgh.

Holmes (Alfred) composed the symphonies "Jeanne d'Arc," "Robin Hood," "The Siege of Paris," "Charles XII," and "Romeo and Juliet"; the overtures "Le Cid" and "The Muses"; the opera "Inez de Castro," accepted though not performed by the Paris Grand Opera; toured Europe as violinist in company with his brother HENRY; largely self-taught. B. Nov. 9, 1837, London; d. Mar. 4, 1876, Paris. **Henry** composed four symphonies, two sacred cantatas for

soli, chorus, and orchestra, songs, concerto in F for violin; two quintets for strings; gave chamber concerts; taught violin Royal College of Music, London, from its foundation to 1894; in early life toured with his brother ALFRED. B. Nov. 7, 1839; d. 1905.

Holmès (Augusta Mary Anne) composed the operas "La Montaigne noir," Paris Grand Opéra, 1895, "Astarte," "Lancelot du Lac"; the symphonic poems "Irlande," "Pologne"; the symphonies "Lutece," "Orlanda Furioso"; pupil of César Franck. Of Irish parentage, though born in Paris, she developed her talent for music at an early age, played in drawing rooms, and composed songs. The psalm "In exitu" and the opera "Hero et Leandre" are the best known of her earlier works. B. Dec. 16, 1847, Paris; d. Jan. 28, 1903, Paris.

Holmes (Edward) wrote lives of Purcell, Mozart, and other books on music; criticism. B. near London, 1797; d. Aug. 28, 1859, United States.

Holmes (George) composed "Arise, shine, O daughter of Zion," and other anthems; played organ Lincoln Cathedral. D. 1721.

Holmes (John) composed madrigals; played organ Salisbury Cathedral, 1602–10. **Thomas** composed catches; sang Eng. Chapel Royal. Son of John; d. Mar. 25, 1638, Salisbury.

Holmes (William Henry) composed piano concerto in A major; taught piano Royal Academy of Music, London. B. Jan. 8, 1812, Derbyshire; d. April 23, 1885, London.

Holstein, von (Franz) composed "Die Erbe von Morley," "Die Hochlander," "Die Haideschacht," the concert overture "Loreley." B. Feb. 16, 1826, Brunswick; d. May 22, 1878, Leipsic.

Holyoke (Samuel) composed songs and instrumental pieces; published a collection of hymn tunes, "Harmonia Americana," 1791, Boston; taught. B. 1771, Boxford, Mass.; d. 1816, Concord, N. H.

Holz (Karl) played violin; best known as Beethoven's friend and chosen biographer, although he failed to write the biography. B. 1798, Vienna; d. Nov. 9, 1858, Vienna.

Holzbauer (Ignaz) composed the successful opera "Gunther von Schwarburg," 65 symphonies; chapelmaster at Stuttgart and Mannheim. B. 1711, Vienna; d. April 7, 1783, Mannheim.

Holzblas instrumente. *Ger.* The woodwinds.

Home Sweet Home was composed by Sir Henry R. Bishop, to words by John Howard Payne, 1823, and first sung in his opera "Clari, or the Maid of Milan." The verses, instead of being original, are a paraphrase of an earlier song by T. H. Bayly, and Bishop had published the tune, without the refrain, three years before.

Homilius (Gottfried August) composed a "Passion According to St. Matthew" and much church music in the style of Johann Sebastian Bach, whose pupil he was. B. Feb. 2, 1714, Rosenthal, Saxony; d. June 2, 1785, Dresden.

Homophony. *Gr.* Voices or instruments of the same character in unison.

Hook (James) composed "Dido," "Music Mad," and other dramatic pieces for Drury Lane; the oratorio "The Ascension," songs and harpsichord music, more than 2000 vocal pieces in all. B. June 3, 1746, Norwich; d. 1827, Boulogne.

Hooper (Edmond) composed anthems, harmonized tunes for "The Whole Booke of Psalms," Este; sang Eng. Chapel Royal; master of the children, Westminster Abbey. B. 1553, Devonshire; d. July 14, 1621, London.

Hopkins (Dr. Edward John) composed anthems, services, songs; chorister in the Chapel Royal in boyhood, he sang at coronation of William IV, 1831, and Diamond Jubilee of Victoria, 1897; played organ London churches. B. June 30, 1818; d. Feb. 4, 1901, London. **John** composed church music; played organ, Rochester Cathedral. B. 1822, Westminster; brother of EDWARD JOHN; d. Aug. 27, 1900, Rochester, Eng. **Dr. John Larkin** played organ Trinity College

and Cambridge University, Rochester Cathedral; edited and composed church music. B. Nov. 25, 1819, Westminster; cousin of JOHN EDWARD; d. April 25, 1873, Ventnor.

Hopkinson (John) founded a piano factory at Leeds, Eng., 1835; removed to London, 1846; invented harmonic pedal and a repetition action; published music. On the retirement of JOHN, 1869, the business passed to his brother **James**, whose son **John** was a director in the corporation which assumed control, 1895.

Hopper. Escapement lever of the piano.

Horae Canonicae are the hours at which devotions are held in the Roman Catholic Church: Lauds at daybreak; prime at 6 A. M.; Tierce, 9 A. M.; Sext, noon; Nones, 3 P. M.; Vespers, evening; Compline, before bedtime. Night services were called Nocturnes, and Nocturnes and Lauds merged were called Matins.

Horn. In general the name of all brass wind instruments; the French Horn is one of the most important and at the same time most difficult instruments in the modern orchestra. The Horn in F, which was first employed and is still most common in orchestra, is a tube 12 feet in length, terminating in a bell, and coiled to make it convenient for handling. The pitch may be raised or lowered by means of crooks, which thus alter the key, or by valves. The older horn could only produce the fundamental note of its tube and its harmonics. Hampl, a horn player at the court of Dresden in 1775, discovered that by introducing the hand in the bell, and touching the tube in such a way as to change the pitch, the complete chromatic scale could be produced, although the stopped or hand notes had a peculiar muffled or muted quality. The use of crooks further extended the usefulness of the instrument by making it available in all keys, and the modern valved instrument eliminates the difficulty of the stopped notes, although not so brilliant as the older instrument, while still permitting the weird effect of the muffled tones where desired. Although the upper tones are not safe, the Horn in C has a compass of C to c'', and other instruments are in lower keys. In any key, however, the embouchure is the same, and for convenience to the player, it is treated as a transposing instrument, music being written in C, sounding an octave lower than written, and on the G clef, with the F clef for the lower tones. The French horn is, in its natural or valveless form, the Cor de chasse, Waldhorn, or Corno di cassia, used for signals in hunting in France, Germany, and Italy. Louis XI, Louis XIII, Louis XV were all accredited with having invented certain of the calls still employed.

Horn Band. A band of horn players. Bands in which 37 instruments, most of which sounded but one tone, were made fashionable by Empress Elizabeth of Russia.

Horn (Karl Friedrich) composed six piano sonatas; taught English Royal family and played organ St. George's, Windsor. B. 1762, Nordhausen, Saxony; d. Aug. 5, 1830. **Charles Edward** composed music to Moore's "Lalla Rookh," the comic opera "M. P. or the Blue Stocking," to book by Thomas Moore," "Honest Frauds," containing "The deep, deep sea," made popular by Malibran; sang in concert and opera; produced English opera, Park Theatre, New York, 1833; directed Handel and Haydn Society, Boston, Mass., 1847–48. B. 1786, London; son of KARL FRIEDRICH; d. Oct. 21, 1849, Boston.

Hornpipe. Obsolete instrument with bell of horn, from which the COR ANGLAIS may be derived; lively old English step dance in 3–2 or 4–4 time.

Horsley (William) composed "By Celia's Arbor," in all five collections of glees, collections of hymn and psalm tunes, 40 canons; helped found London Philharmonic Society; wrote "An explanation of the Major and Minor Scales," 1825; played organ in London churches. B. Nov. 15, 1774, London; d. June 12, 1858, London. **Charles Edward** composed the ode "Euterpe," for soli, chorus, and orchestra, Melbourne, Australia, 1870;

the oratorios "David," "Gideon," "Joseph"; played organ in London, Melbourne, and New York churches; wrote "Text Book of Harmony." B. Dec. 16, 1822, London; son of WILLIAM; d. New York, Feb. 28, 1876.

Hosanna. *Heb.* "Save now." Part of the Sanctus in the MASS.

Hothby (John) composed church music; wrote "Ars Musica" and other Latin tracts on music; taught; Dr. Mus. and of Theology; monk of Carmelite Order. B. England; spent many years in Italy; returned to England by order of Henry VII. D. 1487.

Howard (Dr. Samuel) composed the pantomime "The Amorous Goddess," Drury Lane, 1744; cantatas, songs, church music; played organ; pupil of Dr. Pepusch. B. 1710; d. July 13, 1782, London.

Howe (Julia Ward) wrote the words of the "Battle Hymn of the Republic" and many song books; Unitarian preacher and anti slavery agitator. B. New York, May 27, 1819; daughter of Samuel and Julia Rush Cutter Ward; m. Dr. Sam G. Howe, 1843; add. Boston.

Howell (James) played double-bass, which he taught, Royal Academy of Music, London. B. 1811, Plymouth, Eng.; d. Aug. 5, 1879. **Arthur** played doublebass; sang bass; stage manager to Carol Rosa Company. B. 1836; son of JAMES; d. April 16, 1885. **Edward** played 'cello in concert and leading London orchestras. B. Feb. 5, 1846, London; son of JAMES; d. Jan. 30, 1898.

Howgill (William) played organ in London churches; composed church music, 1794.

Hoyland (John) composed church music; played organ English churches. B. 1783, Sheffield, Eng.; d. Jan. 18, 1827. **William** succeeded his father as organist at Louth, 1829. Son of JOHN; d. Nov. 1, 1857.

Hoyle (John) wrote "Dictionarium Musicæ," published in London, 1770. D. 1797.

Hubay (Jeno) composed the operas "Der Geigenmacher von Cremona," Pest, 1893; "Alinor," Pest, 1892; "A Falu Rossza" (The Town Loafer), 1896; songs, a violin concerto, many violin pieces based on Hungarian dances or Czardas; played violin in quartet and as soloist; taught, Brussels Conservatoire, 1882–86. Son of the chapelmaster of the Hungarian opera and professor at the Pest Conservatory. Hubay was a pupil of his father, better known as "Karl Huber," and of Joachim. On his father's death he returned to Pest as his successor. B. Sept. 14, 1858, Budapest; add. Budapest.

Huber (Hans) composed the operas "Weltfrühling," Basle, 1894; "Kudrun," Basle, 1896; "Tell-Symphonie," "Ländliche-Symphonie"; chamber music, the fairy opera "Florestan"; directed Basle music school, 1896; pupil Leipsic Conservatory. B. June 28, 1852, Schönewerd, Switzerland; add. Basle.

Hubermann (Bronislaw) played violin in concert; debut, Amsterdam, at 11; reappeared in tours of Europe and America, 1903; pupil of Joachim. B. Dec. 19, 1882, near Warsaw, Poland; add. Berlin.

Huber or **Uberti (A.)** taught Malibran, Grisi; in early life famous as a sopranist. B. about 1697, Verona; d. 1783, Berlin.

Hucbald of St. Amand wrote "Enchiridiona Musicae," in which he describes the early form of part writing, which he calls Symphonia, with the aid of a system of NOTATION which he invented; a work giving the clearest idea of the condition of music in Europe 100 years prior to the time of Guido. Poet as well as musician; disciple of St. Remi of Auxerre, and the close associate of St. Odo of Cluny. Hucbald or Ubaldus or Hucbadus was a monk of St. Amand sur l'Elnon, Flanders. B. about 840; d. 930.

Huchet. *Fr.* Postman's horn.

Hudgebut (John) published music in London, 1679 to 1695.

Hudson (Robert) composed songs, published 1767, as "The Myrtle"; sang Eng. Chapel Royal; master of children, St. Paul's Cathedral. B. Feb. 25, 1732, London; d. Dec. 19, 1815, Eton. **Mary composed hymns,**

played organ from 1790; daughter of ROBERT; d. Mar. 28, 1801.

Hue (Georges Adolph) composed the operas "Les Pantins," Paris Opéra Comique, Dec. 28, 1881; "Le Roi de Paris," Paris Opéra, April 26, 1901; "Titania," Paris Opéra Comique, Jan. 20, 1903; the symphony "Rübezahl," "Ballade et Polonaise," for violin; songs, overtures, choruses. Pupil of the Paris Conservatoire, Hüe won the Prix de Rome, 1879; the Cressent prize, and that of the City of Paris, 1885. B. May 6, 1858, Versailles; add. Paris.

Hueffer (Francis, Ph.D.) wrote "Richard Wagner and the Music of the Future," 1874; "The Life of Wagner," 1881; criticism for the London "Times," and periodicals. B. May 22, 1843, Münster; d. Jan. 19, 1889, London.

Hughes (Rupert) edited the "Musical Guide," 1903; wrote "American Composers," 1900, "Love Affairs of Great Musicians," 1903; composed "A Riley Album," songs; compiled songs by thirty American composers, wrote plays. Graduated from Yale as A.M., 1892, he served as assistant editor of Godey's magazine, Current Literature and the Criterion, then spent a year in London, and in 1901 joined the staff of the Encyclopedia Britannica. B. Lancaster, Mo., Jan. 31, 1872; add. New York.

Huguenots. Giacomo Meyerbeer's five-act opera, to book by Scribe and Deschamps, was first performed Feb. 29, 1836, at the Académie, Paris. The opera opens in the banquet hall of the Count de Nevers. Raoul de Nangis, a Huguenot gentleman, is one of the guests. The gentlemen discuss their love affairs, and Raoul tells how he rescued a beautiful woman from some disorderly students. Marcel tries to persuade his master to leave the house, and the Catholic nobles find amusement in his fanatic utterances. Valentine, who is heavily veiled but is nevertheless recognized by Raoul, comes to see De Nevers, her purpose being to plead for a release from her engagement to him, but Raoul ascribes another motive to her visit. Then Urbain, the page, brings a mysterious letter to Raoul, which the others recognize as being from Marguerite de Valois, and in accordance with the page's instructions, Raoul permits himself to be blindfolded and led away to Marguerite's court. The scene changes to Marguerite's garden. The princess, whose marriage to Henry de Navarre is approaching, desires to reconcile the Catholics and Huguenots, had arranged for the marriage of Valentine and Raoul. When Raoul sees Valentine, however, he suspects that Marguerite has planned to dishonour him. He refuses to accept Valentine as his bride, and her father, Count de St. Bris, challenges him. The marriage of Valentine and De Nevers is again arranged. While praying in a chapel, Valentine overhears her father planning with Maurevert for Raoul's assassination, and she warns Marcel. A bloody encounter between the Huguenots and Catholics is averted by the timely appearance of Marguerite, and Marguerite explains to Raoul the cause of Valentine's visit to De Nevers, just as that noble appears to claim his bride. Valentine gives Raoul a final interview, which is interrupted by an assemblage of Catholic nobles to perfect plans for the Massacre of St. Bartholomew. From his concealment the Huguenot hears everything, including the refusal of De Nevers to take part in the carnage. His first impulse is to warn his co-religionists. Valentine pleads with him to remain, but honour triumphs over love, and he leaves by way of the window as the tocsin announces the beginning of the massacre. The fourth act, often omitted in performance, brings Valentine and Raoul together in a chapel. Marcel, who has been wounded, tells them De Nevers has been killed. The assembled Huguenots sing hymns, the lovers are united by the ministration of Marcel, but a moment later the Catholic soldiery commanded by St. Bris enter the chapel, and both are slain before St. Bris can recognize his daughter. The original cast was: Valentine, Mlle. Falcon; Marguerite,

Mme. Dorus-gras; Urbain, Mlle. Flécheux; St. Bris, Ierda; De Nevers, Serivis; Raoul, Nourrit; Marcel, Levasseur.

Hülfslinien. *Ger.* Leger lines.

Hülfsnote. *Ger.* Auxiliary note.

Hullah (John Pyke, LL.D.) composed the opera "Village Coquettes," to book by Charles Dickens (destroyed in the Edinburgh Theatre fire); "The Barbers of Bassorah," the popular songs "Three Fishers," "The Storm"; wrote "The Cultivation of the Speaking Voice," 1870, many text books on music; edited psalters; taught at Exeter Hall, London, King's College; played organ; conducted. B. June 27, 1812, Worcester; d. Feb. 21, 1884, London.

Hulsteyn, van (Joan C.) was head of the violin department of the Peabody Institute, prior to which he played first violin in the Lamoureux Orchestra, Paris; pupil of the Liège Conservatory, under Cesar Thompson, where he won the first prize. B. 1869, Amsterdam, Holland; add. Baltimore, Md.

Hume (Tobias) composed 116 airs in tablature for viol da gamba and five songs; played viol da gamba; English army officer. D. April 16, 1645.

Hummel (Johann Nepomuk) wrote a "Piano School," 1824, advocating a new method of fingering, except that the thumbs were not to be used on black keys; rivalled Beethoven in powers of improvising at the piano; composed Mass in B flat, Op. 77; Mass in E flat, Op. 111; Septet, Op. 74, "6 Pieces tres faciles," and much forgotten piano music, including sonatas and concertos, the opera "Matilde von Guise"; conducted Beethoven's Mass in C while chapelmaster to Prince Esterhazy; quarrelled with that composer, to whom he was reconciled during Beethoven's last illness; chapelmaster at Stuttgart and Weimar; pupil of Mozart, Haydn, Salieri, Clementi, and Albrechtsberger. B. Nov. 14, 1778; son of JOSEPH; m. ELIZABETH RÖCKL; d. 1837. **Elizabeth Röckl** sang in opera. B. 1793; m. JOHANN NEPOMUK; d. 1883, Weimar. **Joseph** taught music Wartburg Military Academy; became conductor at Vienna, 1786.

Hümmelchen. *Ger.* Small bagpipe; drone.

Humoreske. Musical work of humorous intent.

Humperdinck (Engelbert) composed the fairy opera "HÄNSEL UND GRETEL," Weimar, 1893, which quickly became a favourite throughout Europe and America; "Die KONIGSKINDER," 1896; "Dornröschen," 1902; "Die Heirath wider Willen," Berlin, April 14, 1905; wrote criticism for the "Frankfurter Zeitung," and taught. A pupil of the Cologne Conservatory, under Ferdinand Hiller, 1872, Humperdinck studied later under Lachner and Rheinberger in Munich, and in 1879, having won the Mendelssohn scholarship in Berlin, visited Italy, where he met Wagner. The following year he assisted Wagner in the production of "Parsifal," in Bayreuth. In 1881 he won the Meyerbeer prize in Berlin, which enabled him to visit Southern Europe again, and while in Spain he accepted a post in the Barcelona Conservatory. In 1887 he returned to Cologne, and three years later settled in Frankfort as teacher in the Hoch Conservatory. In 1900 he became head of the Berlin "Meister-Schule." In 1905–6 the composer visited the United States, where he supervised the revival of "Hänsel und Gretel" at the Metropolitan Opera House, New York. Other compositions to be noted are: the chorals "Das Glück von Edenhall, "Die Wallfahrt nach Kevlaar," "Humoreske," and a "Maurische Rhapsodie" for orchestra. B. Sept. 1, 1854, Siegburg; add. Berlin.

Humphrey (Pelham) composed anthems, Evening Service in E minor, songs; sang Eng. Chapel Royal as chorister, later became Master of the Children. B. 1647; d. July 14, 1674, Windsor.

Humphreys (Samuel) composed the opera "Ulysses"; prepared Handel's oratorio "Esther" for performance, 1732. B. about 1698; d. Jan. 11, 1738, Canonbury.

Huneker (James Gibbons) wrote "Chopin, the Man and His Music," New York, 1900; "Melomaniacs," 1901; criticism for "Commercial Advertiser," "The Recorder," and music and dramatic criticism, "The Sun," New York; "The Raconteur" department of the "Musical Courier," New York; taught piano, National Conservatory of Music; in early life a candidate for Holy Orders; pupil of Michael Cross, Philadelphia, and of Ritter and Doutreleau, Paris. B. Jan. 31, 1860, Philadelphia; add. New York.

Hunt (Arabella) became court singer and teacher of Queens Anne and Mary of England. D. Dec. 26, 1705.

Hunt (Richard) made viols in London and published (with Humphrey Salter) "The Genteel Companion for the Recorder," 1683.

Hunt (Thomas) composed the anthem "Put me not to rebuke," and the madrigal in six parts "Hark! did you ever hear so sweet a singing," published in "The Triumphs of Oriana," London, 1601.

Hünten (Franz) composed trio concertante for piano, violin, and 'cello; arranged music; taught; pupil of Paris Conservatoire. B. Coblentz, Dec. 26, 1793; d. Feb. 22, 1878, Coblentz.

Hunter (Anne) wrote and composed the song "Lady Anne Bothwell's Lament." B. 1742; d. 1821, London.

Hunting Horn. General term applied to HORNS employed for sounding signals in the chase.

Hunts-up. Noisy morning song or aubade.

Hurdy-Gurdy. Obsolete instrument of the viol family having four strings with a compass g to g''. The strings were stopped by means of keys, and the vibration was obtained by the revolution of a wheel coated with rosin. There were sometimes additional strings, but only two could be acted upon by keys, the others serving as drone bass.

Hurlstone (William Yeates) composed a piano concerto in D, "The Magic Mirror," a fairy suite, string quartet in E minor, other chamber music; Five Valses for piano (his first compositions), at the age of nine; pupil Royal College of Music. B. Jan. 7, 1876, London; d. May 30, 1906.

Hurry. Tremolo passages for violin or drum roll, in stage music.

Hurtig. *Ger.* ALLEGRO; quick; nimble.

Husk (William Henry) wrote "An Account of the Musical Celebrations on St. Cecilia's Day," London, 1857, and other contributions to musical literature. B. Nov. 4, 1814, London; d. Aug. 12, 1887, London.

Hutcheson (Francis) composed the madrigal "Return, return my lovely maid," prize glees and catches, but being a physician, published his works under the nom de plume "Francis Ireland." B. 1720, Glasgow.

Hutschenruijter (Wouter) composed the opera "Le Roi de Bohème," sonata for 'cello and piano; masses, cantatas; symphonies; in all 150 works; directed concerts. B. Dec. 28, 1796, Rotterdam; d. Nov. 18, 1878, Rotterdam.

Huygens (Constantin) composed 769 airs for stringed instruments; collected music and instruments; wrote on music, besides being a distinguished diplomat and statesman. B. Sept. 4, 1596, at the Hague; d. Mar. 28, 1687. **Christian** wrote "Novus Cyclus harmonicus" and other books on theory, treating music as a branch of mathematics and speculating upon the music of other spheres. B. April 14, 1629, at the Hague; 2d son of CONSTANTIN; d. June 8, 1695.

Hydaspes. Francesco Mancini's opera was first performed May 23, 1710, at the Haymarket Theatre, London. Reference to it will be found in "The Spectator," No. 13. Mrs. Aubert's parody, "Harlequin Hydaspes," was performed 1719 at the Lincoln's Inn Fields Theatre, London.

Hydraulicon. Organs in which the pressure of the air was regulated by water, said to have furnished music at the ancient gladiatorial contests; invented by Ctesibius of Alexandria, 300–350 B.C. References to water

organs, or wind instruments, in which the pressure was regulated by a column of water, are frequently to be met with in classic writings, but they are too vague to permit of the reconstruction of the instrument.

Hydraulus. HYDRAULICON.

Hymn Tunes in the Christian churches date back to the era of St. AMBROSE, who was the first to introduce metrical songs of praise into the church service, where the singing had previously been confined to the Psalms and Canticles. Plain Song wedded to verse acquired a measured rhythm based on poetic metre, and in this way hymn tunes exercised a most important influence in the development of modern music. The measured music thus produced continued, however, to be employed, along with the unmeasured chants which were preferable for liturgical purposes as canti fermi for the MASS, and the more ancient hymn tunes, merged in Ambrosian and Gregorian collections of chants, are, like them, of unknown authorship. In the "Hymni Totius Anni" of Palestrina, 1589, which provides a collection of hymns for all festivals of the church calendar, arranged for from three to six voices in that master's best style, the ancient hymns reached their greatest perfection. The modern hymn dates from the activities of Martin Luther, himself a writer and composer of hymns. Luther was probably the first religious leader to adapt popular secular tunes to sacred songs. The first Lutheran hymnal, in the preparation of which he assisted Johannes Walther, Wittenberg, 1524, includes the most popular tunes of the day, whether sacred or secular. "Ein' Feste Burg ist Unser Gott," the so-called "Battle Hymn of the Reformation," may be safely regarded as Luther's own, both words and music. First published in 1529, it has since been regarded as the best type of the early Protestant hymn, and as such employed as typical by many composers, including Meyerbeer and Wagner. In publishing the metrical versions of the Psalms prepared by Theodore Beza and Clement Marot, Geneva, 1542, Calvin followed Luther's policy of employing tunes already popular with the people. In England, as with the Huguenots of France, metrical versions of the psalms were received with great favour. Hymns proper, however, were unnecessary in the liturgy of the Anglican church, and the Dissenting churches were the first to cultivate hymnology along the lines laid down by Luther. The value of congregational singing having been proven by numerous religious revivals conducted by other denominations, a new interest in hymns was aroused within the Anglican Church, which now boasts as beautiful and as elaborate a hymnal as any Catholic or Protestant body.

Hyper. *Gr.* "Above." The prefix was applied in GREEK MUSIC to MODES one fourth above the Authentic, as Hyper-Dorian.

Hyper-Diapason. *Gr.* Super octave.

Hypo. *Gr.* "Below." The prefix applied in GREEK MUSIC to MODES one fourth below the Authentic, as Hypo-Lydian; hence the five Grave Modes; the seven Plagal Modes.

I. *It.* Plural form of "the."

Iambus. Metrical foot consisting of a short and a long syllable.

Iastian. *Gr.* Ionian MODE.

Ibach (Johannes Adolf) established a piano factory in Barmen. 1794, and also built organs. B. 1766, Barmen; d. 1848. The business has been continued by his descendants.

Ictus. *Gr.* Stress; accent.

Idea. Motive; theme; subject.

Idée Fixe. *Fr.* Recurring theme analogous to Wagner's "LEIT MOTIF," as employed by Berlioz.

Idomeneo Rè di Creta. W. A. Mozart's three-act opera, to book by Abbé Varesco, was first performed Jan. 29, 1781, at Munich. Although fairly successful, an attempt to revive it in Dresden, 1802, failed, and subsequent attempts to restore it to favour in Vienna and Milan were equally unfortunate. The action is

laid in Crete after the fall of Troy. Ilia, daughter of Priam and Electra, daughter of Agamemnon, loves Adamantes, son of King Idomeneus, who is returning from the Siege of Troy. Idomeneus vows to Poseidon in the midst of shipwreck that, if his life is spared, he will sacrifice to the sea god the first mortal he meets on landing. That mortal proves to be his son Adamantes, and as the father hesitates in the fulfilment of his oath, Poseidon sends a sea monster to ravage the coast. Adamantes kills the monster, but hearing of his father's vow, urges that he be sacrificed to the god. Ilia offers herself as her lover's substitute, and touched by such devotion, Poseidon relents, and contents himself with ordering that Idomeneus retire from the throne in favour of Adamantes, whose bride Ilia shall be.

Idyll. Poem in short but elegant form, often having a pastoral subject; hence musical compositions of similar nature.

Il Doppio Movimento. *It.* Twice as fast.

Il Fine. *It.* The end.

Il Piu. *It.* The most, as **forte possibile**, as loud as possible.

Ilyinsky (Alexander Alexandrovich) composed the opera "Fountain of Bakchiserai," the cantatas "Strekozi," and "The Roussalka"; three suites, a symphony; taught in Moscow Philharmonic Society's Music School; pupil of Kullak and Bargiel, Berlin. B. Tsarskoe Selo, Jan. 24, 1859; add. Moscow.

Imbert (Hugues) wrote musical essays published in Eng. trans. as "Studies in Music," 1901; edited the "Guide Musical" (with Kufferath), 1889. B. Moulins-Engilbert, Nièvre, Jan. 11, 1842; d. Jan. 15, 1905.

Imboccatura. *It.* Mouthpiece.

Imbroglio. Simulated confusion, as when groups of singers or performers in opera are seemingly engaged in independent action.

Imitation. The repetition by a second voice of the theme or subject already announced by the first. An exact imitation constitutes a CANON, but whether strict or free, this device is of fundamental importance in FUGUE or other variety of COUNTERPOINT.

Immer. *Ger.* Always, constantly.

Immyns (John) founded the London Madrigal Society, 1741; became lutenist to the Eng. Chapel Royal. D. April 15, 1764, London. **John** played organ and 'cello. Son of JOHN; d. 1794.

Impaziente. *It.* Impatient.

Impazientemente. *It.* Impatiently.

Imperfect has various arbitrary meanings as applied to music. Because of the association of the number three with the idea of the Trinity triple time was called Tempus Perfectus by the church musicians, and duple time therefore became Tempus Imperfectus. Imperfect CADENCES are those which do not give a complete sense of rest. Imperfect INTERVALS are those a semitone less than perfect. Imperfect CONSONANCES are thirds and sixths as opposed to fourths and fifths. Imperfect STOPS are those in which pipes are not extended throughout the compass of an organ manual.

Imperioso. *It.* Imperiously.

Impeto, con. *It.* Impetuously.

Impetuosamente. *It.* Impetuously.

Impetuoso. *It.* Impetuously.

Implied Discord. Concord within a dissonant chord.

Implied Intervals. Intervals not noted in Thoroughbass.

Imponente. *It.* Emphatic and pompous.

Impresario. *It.* Manager of operas or concerts.

Impresario. French name of Mozart's "Schauspieldirektor."

Impromptu. Extempore performance; music having the character of extempore composition.

Improperia. *L.* "Reproaches." Antiphons and Responses which are sung in Roman Catholic churches on Good Friday in place of the MASS to Plain Song melodies. Palestrina's arrangement of Faux bourdons, 1560, are still sung upon this solemn fast in the Sistine Chapel, Rome.

Improvisateur. *Fr.* Improviser.

Improvisation. Extempore performance.

Improvvisamente. *It.* Extempore; unprepared.

Improvvisare. *It.* To improvise.

Improvvisatore. *It.* Improviser.

In Alt. *It.* Notes in the first octave above the treble stave.

In Altissimo. *It.* Notes above the first octave IN ALT.

In Nomine. Free Fugue; sacred composition in which the words are employed as "In nomine Jesu."

In Questa Tomba Oscura is the name of a song by Carpani which was given 63 settings by various musicians at the request of Countess von Rzewuska. Only that of Beethoven for con. with piano accompaniment has survived.

Incalzando. *It.* Pressing on.

Incantation. A spell or charm.

Incarnatus. *L.* "Was born." Part of the CREDO.

Inch. Watergauge for ascertaining wind pressure in organs. Three inches is the mean pressure.

Inchoatio. *L.* Intonation or first notes of a Plain Song.

Incidental Music is that which accompanies the action of a drama.

Incledon (Charles Benjamin) sang ten. in English opera and concert; toured America, 1817; known as "the Wandering Melodist"; in boyhood, chorister at Exeter Cathedral and in early manhood a sailor. B. 1763, St. Kevern, Cornwall; d. Feb. 11, 1826, Worcester, Eng. **Charles Venanzio** sang in London opera; taught in Vienna. Son of CHARLES BENJAMIN; d. 1865, Bad Tüffer.

Incorporated Society of Musicians was founded 1882 by James Dawber, of Wigan, and Dr. Henry Hiles of Manchester, Eng., incorporated, 1892, and established headquarters in London. It is a national organization, having 25 sections intended to promote the interests of music and musicians in Great Britain.

Indifferente. *It.* Indifferent.

Indifferentemente. *It.* Indifferently.

Indifferenza, con. *It.* With indifference.

Indy, d' (Paul Marie Theodore Vincent) composed the symphonic trilogy "Wallenstein" (Piccolomini, Camp de Wallenstein and Mort de Wallenstein); the operas "Fervaal," and "L'Etranger," Brussels, 1897, 1903, for both of which he wrote librettos; the dramatic legend "Le Chant de la Cloche," City of Paris prize, 1884; helped found the Paris Schola Cantorum, where he was director and taught composition. Pupil of César Franck, Paris Conservatoire, d'Indy became chorusmaster to Colonne, 1875; played drum in orchestra three years to learn instrumentation; helped organize and direct the Lamoureux concerts; became inspector in the Paris schools, Chevalier of the Legion of Honor. Other works to be noted are: the symphony "Jean Hunyadi," overture to "Anthony and Cleopatra," "La Forêt Enchantée," quartet in A for piano and strings, symphonic ballad; the scena for bar. and chorus, "La Chevauchée du Cid," the orchestral legend "Sangfleurie," suite in D for trumpet, two flutes and string quartet; symphony for piano and orchestra; the orchestral suite "Tableaux de Voyage," symphony "Cévenole," symphony in B flat, Op. 57, Lamoureux concerts, 1904; the operetta "Attendez-moi sous l'orme," Paris Opéra Comique, Mar. 12, 1882; incidental music to "Karadec" and "Médée"; chamber music and songs. B. Mar. 27, 1851, Paris; add. Paris.

Inferior. Lower.

Infinite Canon. CANON that can be perpetually repeated.

Inflexion. Change from the monotone in chanting; modification of pitch.

Inganno. *It.* "Deception." Deceptive CADENCE.

Ingegneri (Marc Antonio) composed 27 Responsoria for Holy Week, long attributed to Palestrina, masses, motets, and madrigals; choirmaster, Cremona Cathedral; pupil of Ruffo and teacher of Monteverde. B. Verona about 1550; d. 1592, Verona.

Ipermestra. Metastasio's opera libretto was composed by Galuppi, Gluck, Hasse, Jommelli, and Sarti — in all 18 times.

Iphigénie en Aulide. Christoph Willibald von Gluck's three-act opera, to book by Bailli du Rollet, based on Racine's tragedy, was first performed April 19, 1774, at the Paris Académie. Iphigénie, daughter of Agamemnon and Clytemnestra, arrives with her mother in Aulis after Kalchas, high priest of Artemis, has announced to her father that only upon the sacrifice of Iphigénie will the Greeks be accorded a favourable breeze to waft them to Ilion. Agamemnon, torn by the conflict between his duty as a leader and his paternal love, agrees to the sacrifice. As Achilles, to whom Iphigénie is betrothed, prepares to lead her to the altar, Agamemnon's messenger announces the bride's doom. Clytemnestra appeals to Achilles to protect her daughter, and he swears to do so. Only Iphigénie seems resigned to the fate appointed her, for at the last Agamemnon determines to send his daughter and wife into hiding until the wrath of the goddess can be appeased. The people demand the sacrifice be consummated, however, and despite the pleading of Achilles and the anguish of her mother, Iphigénie permits herself to be led toward the altar. Achilles, followed by his Thessalian warriors, attempts a rescue, and as the High Priest hesitates amid the tumult, Iphigénie invokes Artemis, and the Goddess appears to tell her servant that she demands not the blood but the mind of Iphigénie, who shall become her priestess, and atone the sins of Atreus. A wind favourable to the Greeks springs up as the Goddess vanishes, and the host joyously sings Artemis' praise. Up to 1824 this opera had received 428 performances. Wagner's arrangement of the words and score was presented in Dresden, Feb. 22, 1847.

Iphigénie en Tauride. Christoph Willibald von Gluck's four-act opera, to book by Guillard, was first performed May 18, 1779, at the Paris Académie. It relates the second part of the adventures of the heroine, and is said to conform closer to the Greek tragedy than its sister opera. In this work Iphigénie is disclosed after 15 years' service as high priestess of Artemis in Tauris, where human sacrifices are the usual thing. Thoas, King of Tauris, has ordered the sacrifice of two strangers, but learning they are her countrymen, Iphigénie resolves to save one of them by sending him back as a messenger to her sister Electra. Although forewarned in a dream that her mother has been killed, and that she is in danger of sacrificing her brother, the High Priestess does not know that one of the strangers is, in fact, her brother Orestes, who, having slain their mother, has fled from home, pursued by the Furies, accompanied by his friend Pylades. The two young men generously dispute which shall carry Iphigénie's message, but by professing to be weary of life, Orestes induces Iphigénie to choose him for the holocaust, Pylades as the messenger. While Iphigénie prepares for her sacred duty the mention of her name by Orestes reveals their relationship, and the Priestess is unable to fulfil her duty. King Thoas, who has heard that one of the strangers has departed, enters to demand an explanation. Iphigénie tells him the truth, and implores him to spare the son of Agamemnon. The King resolves that both Orestes and Iphigénie shall die, but Pylades returns, accompanied by some friends, stabs Thoas, and rescues Orestes and Iphigénie, aided by the Goddess Artemis herself, who decrees the pardon of Orestes, and permits him, with his sister, Pylades, and their friends, to return to Aulis. The episodes which form the subject matter of Gluck's operas were treated as tragedy by Euripides. The stories above set forth have been set as operas by about thirty different composers. The Gluck operas have been performed probably not less than 1000 times, while the rest are wholly forgotten.

Ippolitov-Ivanov (Michael Mikhailovitch) composed the operas "Ruth," Tiflis, 1887; "Asra," "As-

sya," Moscow Private Opera, 1900; overtures, chamber music, songs; conducted Choral Society and Private Opera, and taught Moscow Conservatory; wrote "On the National Songs of Georgia"; pupil of Rimsky-Korsakov, St. Petersburg Conservatory. B. Nov. 19, 1859, Gatchina; add. Moscow.

Ira, con. *It.* With anger.

Iramente. *It.* Wrathfully.

Iris. Pietro Mascagni's three-act opera, to book by Luigi Illica, was first performed at the Costanzi Theatre, Rome, Nov., 1898, withdrawn for revision, and again performed at La Scala, Milan, Jan., 1899, and produced in New York under the direction of the composer, Oct. 16, 1902, and revived at the Metropolitan Opera House during the season of 1907–8. It cannot be said to have attained the popularity of "Cavaleria Rusticana," but, as interpreted by Mascagni, seemed to the writer to possess even greater merit. It is professedly Japanese in its allegory and its mysticism, and is actually so in some few melodic passages which the composer is said to have obtained from Japanese diplomats. Iris, daughter of an old blind man, or "Il Cieco," has grown to lovely maidenhood in her father's cottage, but has the misfortune to attract the attention of Osaka, a dissolute noble, who engages the pander Kyoto to bring her to his den in the Yoshiwara. The abduction is accomplished while Iris is an interested spectator at a puppet show. The girl mistakes the splendid furnishings of Osaka's bachelor quarters for paradise, but when Osaka appears, asks to be sent back to her father. Finding his wiles of no avail against the innocence of the maiden, Osaka turns her over to Kyoto, who exhibits her to the crowd in the street. Il Cieco, who is among the crowd, learns of her presence, and believing that she had gone to the Yoshiwara of her own accord, curses her, and overcome with shame and terror, Iris leaps from her window into the outlet of a sewer. In the third act scavengers, who have been working near the sewer, see the girl, but run away through fear. The egoisms of Osaga, Kyoto, and Il Cieco (in other words their spirits) comment on the situation, fulfilling the function of the old Greek chorus. Iris cries in agony, and then is heard the chorus of the Sun, with which the opera opened, and under the influence of the mighty orb flowers spring up about the girl who is lifted upward, dying but apotheosized.

Irish Bagpipe. The only BAG-PIPE having a diatonic scale.

Irish Harp. Was the prototype of the Italian HARP from which the modern instrument has been developed.

Irlandais. *Fr.* In Irish style.

Ironicamente. *It.* Ironically.

Ironico. *It.* Ironical.

Irresoluto. *It.* Irresolute.

Isaac (Heinrich) composed 23 masses, motets, songs, including "Innsbruck ich muss dich lassen," which J. S. Bach employed as a chorale in his St. Matthew Passion; organist at the Medici Chapel, Florence, 1477–93; composer to the Emperor at Innsbruck, 1497–1515. B. Netherlands about 1450; d. Florence about 1528.

Isham (John) composed the 2-part song "Bury delights my roving eye"; played organ. B. 1680; d. 1726, London.

Isochronism. Periodical recurrence of vibration.

Ison. *Gr.* Tonic of the chant in Greek Church music.

Israel in Egypt. George Frederick Handel's fifth English oratorio was first performed in London, April 4, 1739. Much of the music was cribbed from Stradella, Kerl, Erba, and from the composer's own earlier works.

Istesso. *It.* The same; **Tempo,** time.

Istrumento. *It.* Instrument.

Isuard (Nicolo) composed "L'avviso ai Maritati," "Jeannot et Colin," Paris, 1814; "Cendrillon," in all 46 operas; organist and chapelmaster to the Knights of Malta. B. Malta, Dec. 6, 1775; d. Mar. 23, 1818, Paris.

Italian Sixth. Extreme Sixth or chord consisting of bass note, a major third, and sharp sixth.

Italian Strings are considered truer and more transparent than ordinary viol strings. The principal factories are in Rome.

Italiana in Algieri. Giacchino A. Rossini's two-act comic opera, to book by Anelli, was first performed in Venice, 1813. Later there were French and English versions.

Italiano. *It.* Italian style.

Italienne. *Fr.* Italian style.

Ite, Missa Est Ecclesia. *L.* "Depart, the congregation is dismissed." The concluding sentence of the MASS, which takes its name from Missa.

Ivanhoe. Sir Arthur Sullivan's three-act romantic opera, to book by Julian Sturgis, was first performed Jan. 31, 1891, at the Royal English Opera House, London.

Ivanoff (Nicholas) sang ten. in London opera, 1834–37. B. 1809, Pultowa; d. July 8, 1880, Bologna.

Ives (Simon) composed music for Shirley's masque "The Triumph of Peace," London, 1634; songs, catches; vicar choral of St. Paul's, and minor prebendary after the Restoration. B. 1600, Ware, Eng.; d. July 1, 1662, London.

Ivry, d (Marquis Paul Xavier Desire Richard) composed the operas "Les Amants de Vérone," "Fatma," "Quentin Matsys," "La Maison du Docteur," "Omphale et Penelope," "Persévérance d'amour." His best work, "Les Amants de Vérone," was composed, but not produced before Gounod's "Roméo et Juliette." A revision produced at Covent Garden bore the latter title. B. Feb. 4, 1829, Beaune; d. Dec. 18, 1903, Hyeres.

Izac or **Ysack.** Corrupted spellings of the name of ISAAC.

Jaches or **Jacomo** composed four books of motets, 1571; organist to the Duke of Ferrara and chapelmaster at Modena and Reggio. He was variously known as Brumel and Gallico and Jaches da Ferrara; probably son of ANTOINE BRUMEL; Ferrara, 16th century.

Jachet was the name of several 16th century composers. **Buus** or **von Paus** played organ at St. Mark's, Venice, 1550, and to Emperor Ferdinand I, Vienna, 1553–64; composed chansons, and a volume of Ricercari, one of the first collections of organ music to be published, 1547; madrigals. Probably native of Bruges. **Da Mantua** composed masses, motets; sang at Mantua Cathedral, 1527–58; chapelmaster to the Duke of Mantua and the Cardinal bishop of Mantua. Others of the name are referred to under the headings JACHES, BERCHEM, VAET, and WERT.

Jack. Wooden upright attached to the key and bearing the thorn, quill, or leather plectrum by which the strings of instruments of the harpsichord family were set in vibration.

Jackson composed Irish bagpipe melodies, including "Over the Water," "Welcome Home," "The Morning Brush"; 18th century, published in folio, 1790, by Edmund Lee, Dublin.

Jackson (John) composed a service in C, chants, the anthem "The Lord said unto my Lord"; played organ, Wells Cathedral, 1674–88.

Jackson (William) composed the opera "The Lord of the Manor," to Gen. Burgoyne's book, Drury Lane, London, Dec. 27, 1780; the comic opera "The Metamorphosis," Drury Lane, 1783; songs, church music; organist, lay vicar, and Master of Choristers, Exeter Cathedral; called "Jackson of Exeter." B. May 29, 1730, Exeter; d. July 5, 1803.

Jackson (William) composed Psalm ciii for soli, chorus, and orchestra; the oratorios "Deliverance of Israel from Babylon," "Isaiah," a mass, services, glees; sang, played organ; conducted Bradford Choral Society; published music in partnership with William Winn; wrote "Manual of Singing." B. Jan. 9, 1815, Masham; d. April 15, 1866.

Jacob (Benjamin) composed psalms and glees; edited "National Psalmody," London, 1817; played organ; conducted oratorios. B. April 1, 1778, London; d. Aug. 24, 1829.

Jacobi (Georges) composed the "Black Crook" and in all 103 ballets, during an association of 26 years with

the Alhambra, London; incidental music for "The Dead Heart" and "Robespierre," two concertos for violin; concertino for viola, songs; played violin Paris Grand Opéra; directed Bouffes Parisiens and at the Alhambra, London; taught Royal College of Music, London; Officier de l'Académie and Knight Commander Order of Isabella the Catholic. B. Berlin, Feb. 13, 1840; d. Sept. 13, 1906.

Jacobsohn (Simon E.) taught violin Cincinnati College of Music, later in Chicago; concertmeister, Theodore Thomas Orchestra, 1872, New York; pupil of the Leipsic Conservatory, and in early manhood concertmeister Bremen Orchestra. B. Dec. 24, 1839, Mitau, Kurland; add. Chicago.

Jacotin composed the chansons "Mon triste coeur" and "Trop dure m'est ta longue demeure," church music; sang Antwerp Cathedral, 1479–1528; called also Jacob Godebrie and Jacobus Godefridus; may have been identical with the Jacotin or Jacotino attached to the court of Milan, 1473–94.

Jacquard (Leon Jean) composed Fantasias for 'cello; taught 'cello at Paris Conservatoire, of which he had been a prize pupil. B. Nov. 3, 1826, Paris; d. Paris, Mar. 27, 1886.

Jadassohn (Salomon) wrote on theory, Eng. trans. published by Breitkopf & Härtel; taught theory Leipsic Conservatory; composed four symphonies, Psalms xliii, and c in 8-parts; piano serenade in canon, Op. 35; ballets, two overtures, chamber music. B. Sept. 3, 1831, Breslau; d. Feb. 1, 1902; Leipsic.

Jadin (Georges) played bassoon in the chapel of Louis XV of France. **Jean** composed and played violin at Versailles; brother of GEORGES. **Louis Emmanuel** composed "Joconde," "Mahomet II," and in all 38 operas; "La Bataille d'Austerlitz"; taught piano Paris Conservatoire, 1800; Master of Choristers, French Chapel Royal, 1812–30; Chevalier of the Legion of Honor. B. Versailles, Sept. 21, 1768; son of JEAN; d. April 11, 1853, Paris. **Hyacinthe** composed chamber music; played piano; taught in Paris Conservatoire upon its foundation. B. 1769, Versailles; son of JEAN; d. 1800, Paris.

Jaell (Alfred) composed salon pieces; played piano; debut at 11, touring Europe and America. B. Trieste, Mar. 5, 1832; d. Feb. 27, 1882, Paris.

Jagdlied. *Ger.* Hunting song.

Jägerchor. *Ger.* Hunting chorus.

Jahn (Otto) composed four collections of songs; wrote biography of Mozart, Eng. trans., 1882, and criticism; taught archeology and philology Bonn University. B. June 16, 1813, Kiel; d. Sept. 9, 1869, Göttingen.

Jähns (Friedrich Wilhelm) prepared thematic catalogue of von Weber's works; taught rhetoric, Scharwenka Conservatory, Berlin; founded and directed singing society in Berlin; royal music director and professor. B. Jan. 2, 1809, Berlin; d. Aug. 8, 1888, Berlin.

Jaleo or **Zaleo.** Spanish national dance, 3–8 time.

James (John) composed songs, organ pieces; played organ. D. 1745, Middlesex, Eng.

James (W. N.) wrote on the flute; played flute. Publications dated 1826–35.

Janiewicz (Felix) composed three trios for two violins and bass; played violin; published music in Liverpool and London; became a founder of the London Philharmonic Society. B. 1762, Wilna, Poland; d. 1848, Edinburgh.

Janitscharenmusik. *Ger.* "Janisary music." Military music with a predominance of percussion instruments, such as cymbals, triangles, and drums.

Janko, von (Paul) invented a new KEYBOARD for the piano which presents many advantages, although it has not come into general use; taught Leipsic Conservatory; pupil Vienna Polytechnic and Conservatory, Berlin University. B. June 2, 1856, Totis, Hungary; add. Constantinople.

Jannaconi (Giuseppe) composed 15 masses and other church music; became chapelmaster St. Peter's, Rome,

on retirement of Zingarelli, 1811; pupil of Rinaldini, Carpani, and Pisari; teacher of Basili and Baini. B. 1741, probably at Rome; d. Mar. 16, 1816, Rome.

Jannequin (Clement) composed "La Bataille," a descriptive piece commemorating the Franco-Swiss battle of Marignan, 1515; 82 Psalms dedicated to the Queen of France, masses, chansons; probably disciple of Josquin des Pres. Last publication dated Paris, 1559.

Jansa (Leopold) composed violin duets, still useful for students; conducted University of Vienna, 1834–49; taught and played violin in London. B. Mar. 23, 1795, Wildenschwert, Bohemia; d. Jan. 24, 1875, Vienna.

Japart (Jean) composed chansons, may have been singer to the Duke of Ferrara, 15th century.

Jarnowic (Giovanni Mane) composed 18 violin concertos, three string quartets; became celebrated throughout Europe as violin virtuoso; pupil of Lolli; real name Giornovichj. B. 1745, Palermo; d. Nov. 21, 1804, St. Petersburgh.

Jay (Dr. John George Henry) composed for piano; played 'cello and violin. B. Nov. 27, 1770, Essex, Eng.; d. Sept. 17, 1849, London.

Jean de Paris. François Adrien Boieldieu's two-act opera comique was first performed April 4, 1812, at the Théâtre Feydeau, Paris.

Jeanie Deans. Hamish MacCunn's four-act opera, to book by Joseph Bennett, was first performed Nov. 15, 1894, at the Lyceum Theatre, Edinburgh.

Jebb (Rev. John, D.D.) wrote "Three Lectures on the Cathedral Service of the United Church of England and Ireland," 1845; "The Choral Service of the United Church of England and Ireland," etc., 1843; "The Choral Responses and Litanies of the United Church," etc., 1847–57; Canon of Hereford. B. Dublin; d. Jan. 8, 1886, Peterstow.

Jedliczka (Ernst) taught piano Moscow Conservatory, 1881–88, later at Klindworth Institute and Stern Conservatory, Berlin. B. June 5, 1855, Poltava, Russia; d. Aug. 6, 1904, Berlin.

Jeffries (George) composed about 100 anthems and motets; organist to Charles I of England, Oxford, 1643.

Jenkins (John) composed "12 sonatas for two violins and bass with a thoroughbass for organ or theorbo," 1660, the first work of the kind by an Englishman; "The Mitter Rant," "Lady Audley's Bells," songs; played lute and lyra-viol at the courts of Charles I and Charles II of Eng. B. 1592, Maidstone; d. Oct. 27, 1678, Kimberley, Norfolk.

Jenks (Francis Henry) wrote music criticism for the "Globe," "Advertiser," "Courier," Boston newspapers, and most of the American articles in the first edition of Grove's Dictionary of Music; became music and dramatic editor Boston "Transcript," 1881-94; was librarian and secretary, Handel and Haydn Society; for many years organist St. Peter's and St. Paul's P. E. churches, Cambridge, Mass., and St. James P. E. church, Roxbury, Mass.; composed songs. Son of Samuel Haynes Jenks, writer, amateur, and early member of Handel and Haydn Society, Mr. Jenks was organ pupil of Dorn. B. June 2, 1838, Nantucket, Mass.; m. Julia M. Clark, Boston, Mar. 20, 1865; d. Roxbury, Dec. 9, 1894.

Jenny Bell. Daniel F. E. Auber's three-act opera comique, to book by Scribe, was first performed June 2, 1855, at the Paris Opéra Comique.

Jensen (Adolph) composed popular songs, piano music, and taught piano; pupil of Ehlert and F. Marpurg; the intimate of Gade and Schumann; chapelmaster at Posen. His larger works were "Jeptha's Tochter," soli, chorus, and orchestra, Op. 26; "Der Gang der Junger nach Emmaus," cantata, Op. 27; the concert bar. aria "Alt Heidelberg," Op. 34; the song cycle "Gaudeamus," Op. 40; "Donald Caird ist wieder da," ten. solo, male chorus, and orchestra, Op. 54; "Adonaisfeier," soli, chorus, and orchestra; the opera "Turandot," completed after his death by W. Kienzl; seven songs from Burns, Op.

49; seven songs from Moore, Op. 50; four ballads from Allan Cunningham, Op. 51; six songs from Scott, Op. 52; six songs from Tennyson and Mrs. Hemans, Op. 53; piano sonata in F sharp minor; piano Etudes, Op. 32; concert overture in E minor, "Geistliches Tonstück," for orchestra; "Ländliche Festmusik," piano duet; the choruses with horns and harp "Gesang der Nornen" and "Brautlied," to Uhland's words, Op. 10; Hochzeitmusik, for piano duet, Op. 47; Wanderbilder, for piano, Op. 16; seven piano pieces, "Erotikon," Op. 44; and in all 160 solo songs. See biography by Niggli. B. Königsberg, Jan. 12, 1837; d. Baden-Baden, Jan. 26, 1879. **Gustav** edited "Classiche Violinmusik" and other valuable collections of violin pieces; pupil of his brother ADOLPH and of Joachim; taught theory Cologne Conservatory. B. Königsberg, Dec. 25, 1843; d. Nov. 26, 1895, Cologne.

Jephtha. George Frederic Handel's last oratorio, to book by Dr. Morell, was first sung Feb. 26, 1752, at Covent Garden, London. Giacomo Carissimi, Barthelemon, and Reinthaler have composed oratorios of the same title.

Jerusalem. Giuseppe Verdi's four-act opera, to book by Royer and Waez, was first performed at the Paris Académie, Nov. 26, 1847. The earlier Italian version was called "I Lombardi." H. H. Pierson's oratorio to Biblical text, arranged by W. Sancroft Holmes, was first sung Sept. 23, 1852, at the Norwich Festival.

Jessonda. Ludwig Spohr's three-act opera, to book by Eduard Gehe, based on Lemiere's novel "La Veuve du Malabar," was first performed July 28, 1823, at Cassel. It was composed in celebration of the great violinist's appointment as chapelmaster, and produced under his direction. Goa on the Malabar coast has been besieged by the Portuguese general, Tristan d'Acunha, who loves Jessonda, from whom a cruel fate separated him. But Jessonda, forced to marry an old rajah, has been condemned to die upon her husband's decease, in accordance with Brahmin law. Nadori, a young priest, is sent to prepare the widow for her fate, and falls in love with Amazili, Jessonda's sister, with whom he plans to save her. Jessonda bathes in the sacred waters of the Ganges to purify herself for death, and is recognized by Tristan on her way back to the camp, but a truce makes it impossible for him to rescue her. Nadori, however, visits the Portuguese camp, bearing the welcome intelligence that the natives have violated the truce, and freed from his oath, Tristan captures the temple in time to save Jessonda's life, and of course the four lovers are united.

Jeu. *Fr.* Organ or harmonium stop; grand with full power.

Jeu d'Anche. *Fr.* Reed stop.

Jeu d'Ange. *Fr.* Vox angelica.

Jeu de Flute. *Fr.* Flute stop.

Jeu d'Orgue. *Fr.* Organ stop.

Jeune Henri. Étienne Nicholas Méhul's two-act opéra comique, to book by Bouilly, was first performed May 1, 1797, at the Théâtre Favart, Paris. The overture was long popular, although the opera proved a failure.

Jeux Doux. *Fr.* Soft or sweet stops.

Jeux Forts. *Fr.* Loud stops.

Jewess. English name of Halévy's opera La JUIVE.

Jewett (Randolph) composed five anthems and an Evening Service; played organ, St. Patrick's and Christ Church, Dublin; became organist, Master of Choristers, and lay vicar, Winchester Cathedral. B. 1603, Chester; d. 1675, Winchester.

Jew's Harp. Instrument consisting of a metal tongue held in a metal frame in such a manner that it can be twitched with the finger while the frame is held in the mouth. The tone produced may be modified in pitch by altering the shape of the cavity of the mouth. Koch, a soldier in the army of Frederick the Great, was the first to employ the Jew's Harp as a solo instrument, which had been, and is still, generally regarded as a toy. In 1827-28 Charles Eulenstein became famous as a Jew's Harp soloist, obtaining a range of four octaves by

employing 16 instruments. The Jew's Harp is variously known as the Guimbarde, Trompe de Bearn, Maultrommel, and Brummeisen.

Jhan or **Jan (Maistre)** composed madrigals, motets, and other church music; chapelmaster to Ercole Este, Duke of Ferrara; may have been one and the same with Jhan GERO. B. about 1519; d. about 1543.

Jig. GIGUE.

Jingles. Metal disc on the TAMBOURINE.

Joachim (Joseph) ranked with the greatest of recent violin soloists, quartet players, and teachers; composed a famous Hungarian Concerto, Op. 11, for violin. Joachim began to play violin at five, two years later became a pupil of Serwaczynski, leader of the Pest opera, and later of Misha Hauser, G. Hellmesberger, Sr., and Boehm at Vienna. His debut was made at the age of 12 at a Leipsic concert given by Mme. Viardot. Mendelssohn was his accompanist. This concert won him the friendship of Mendelssohn and an engagement at the Gewandhaus, where he played Ernst's "Otello" fantasia. In 1844, then in his 13th year, Joachim made his appearance in England at a series of concerts, in which he won instantly the friendship of the English musicians and public. Returning to Leipsic, he studied with David, Mendelssohn's concertmeister, beside whom he played in the Gewandhaus orchestra. There he remained until 1849, when he became concertmeister under Liszt at Weimar, but soon withdrew from the influences of the "Music of the Future," although without losing the esteem and good will of Liszt. In 1853 he became solo violinist and canductor to the King of Hanover, and in 1868 became the head of the Berlin "Hochschule für ausübende Tonkunst," a recently formed branch of the Royal Academy of Fine Arts, which he dominated until his death. The following year he organized his string quartet, the most celebrated of modern European chamber music organizations. Associated with him originally in the quartet were Ernst Schiever, 2d violin; Heinrich de Ahna, viola; and Wilhelm Muller, 'cello. Honours flowed fast upon the quartet and upon its leader in particular. Besides the degree Dr. Mus. received from Cambridge, 1877, he was decorated by many European sovereigns and honoured by several other universities. In 1889 he celebrated the 50th anniversary of his debut, but retained his grasp of musical affairs in all respects until the end. Dr. Joachim's reputation rests upon his merit as an interpreter and teacher of music rather than as a composer. His principal works were: Andantino and Allegro Scherzando for violin and orchestra, Op. 1; Violin and piano Stücke, Op 2; G minor concerto for violin, Op. 3; "Hamlet," overture for orchestra, Op. 4; violin and piano Stücke, Op. 5; "Demetrius," overture, Op. 6; "Henri IV," overture, Op. 7; overture on the Gozzi comedies, Op. 8; Hebrew Melodies for viola and piano, Op. 9; Variations for violin and piano on an original theme; Op. 11, the great Hungarian Concerto already mentioned; notturno in A for violin and small orchestra, Op. 12; Kleist overture, Op. 13; Scena der Marfa, for solo con. and orchestra, from Schiller's "Demetrius," Op. 14, and, without opus numbers, two marches with trios, in C and D; Romance in C for violin and piano; Variations in E minor for violin and orchestra; Violin concerto in G, the songs "Ich hab' im Traum geweinet" and "Rain and Sun," cadenzas for concertos of Beethoven and Brahms. B. June 28, 1831, Kittsee, near Presburg; d. Aug. 15, 1907. See biography by Andreas Moser, Eng. trans.

Joan of Arc. Michael William Balfe's three-act opera, to book by A. Bunn, was first performed Nov. 30, 1837, at Drury Lane, London.

Job. Sir C. H. H. Parry's oratorio was first performed 1892 at the Leeds Musical Festival.

Jobel. *Heb.* Possibly equivalent of "jubilee"; applied to certain horns or trumpets.

Joconde. Nicolo Isuard's three-act opéra comique, to book by Étienne,

was first performed Feb. 28, 1814, at the Théâtre Feydeau, Paris. An English version was revived by the Carl Rosa Company, 1876.

Joculator. Jongleur or TROUBADOUR.

Jodeln or Jodle. Tyrolese song in which quick progressions in falsetto melody alternate with tones of the natural voice.

John Brown's Body was a popular song in both Federal and Confederate camps during the Civil War in the United States. Doggerel words by no means complimentary to the leaders of the opposing armies were sung North and South to the same tune. William Steffe or S. FOSTER was the composer. The tune was known in the South as a camp meeting hymn before the outbreak of the war.

John the Baptist. G. A. Macfarren's oratorio to Biblical text, arranged by Dr. E. G. Monk, was first sung Oct. 23, 1873, at the Bristol Festival.

Johns (Clayton) composed a Berceuse and Scherzino played by the Boston Symphony Orchestra; nearly 100 songs and violin and piano pieces in the smaller forms; pupil of J. K. Paine and W. H. Sherwood, in Boston, and of Kiel, Grabow, Rail, and Rummel, in Berlin; taught in Boston. B. Nov. 24, 1857, Newcastle, Del.; add. Boston.

Johnson (Edward) composed madrigals and virginal music; contributed in 1592 to Este's "Whole Booke of Psalmes."

Johnson (James) engraved music in Edinburgh, 1772 to 1790; published the "Scots Musical Museum," 1787, which contains 600 airs, and to which Robert Burns was a contributor. D. Feb. 26, 1811, Edinburgh.

Johnson (John) composed lute music, still preserved in Cambridge University; lutenist to Queen Elizabeth of England, 1581–95.

Johnson (John) published music in London from 1740 to 1762, including works of Geminiani and Arne. His widow continued the business for 10 years.

Johnson (Robert) composed music for both Latin and Anglican rituals, songs; said to have been a priest, who fled from Scotland prior to the Reformation; may have been chaplain to Anne Boleyn, 1533–36.

Johnson (Robert) composed "Full fathom five," "Where the bee sucks," for "The Tempest," songs for plays of Beaumont and Fletcher and Ben Jonson; for virginals, lute, and viols; lutenist to James I and Charles I of England, 1604–34. Probably son of JOHN, lutenist to Queen Elizabeth.

Johnson (Samuel) wrote and composed the musical drama "Hurlothrumbo," London Haymarket, 1729, in which he likewise played the rôle of Lord Flame.

Johnston (John) published music in London, 1768–76, including works by Arne and Dibdin.

Johnston (Robert E.) managed concerts, artists, and "promoted all things musical." B. June 15, 1868, Brooklyn, N. Y.; add. New York City.

Jommelli (Niccolo) composed a celebrated Miserere, the oratorios "Betulia liberata" and "L'Isacco," a Passion, Requiem for the Duchess of Würtemberg; "L'Errore Amoroso," Naples, 1737, an opera which established his reputation, but which he published as that of Valentino because of timidity, and the successful operas "Odoardo"; "Il Ricimero," "L'Astianatte," "Achille in Sciro," "Didone," "Artaserse," "Armida," which failed at the San Carlo, Naples, 1770; "Il Demofoonte" and "L'Ifigenia in Aulide," which likewise failed; in all nearly fifty operas. Jommelli was the pupil of Canon Mozzillo, Feo, Prato, Mancini, and Leo, and a thorough master of the contrapuntal methods, with which he combined harmonic skill, ranking with the most important composers between the eras of Palestrina and Mozart. He was the friend of Metastasio, with whom he occasionally exchanged the rôles of poet and composer; and of Padre Martini, with whom he studied for a time. In 1747 he became director of the Venetian Scuola degl' Incurabili; then after a sojourn in

Vienna, coadjutor chapelmaster at St. Peter's, Rome, and from 1753 to 1768 chapelmaster to the Duke of Würtemberg. Returning to Italy, his popularity had been forgotten, and he retired to the country. Commissions were given him by the King of Portugal for two operas and a cantata, but the two-part Miserere and a cantata celebrating the birth of an heir to the throne of Naples proved his last works. B. Sept. 10, 1714, Aversa, near Naples; d. Aug. 25, 1774, Naples.

Jonas (Alberto) toured Europe and America as concert pianist; taught University of Michigan, 1894; pupil of Gevaert, Brussels Conservatoire, and at the St. Petersburg Conservatory, under Rubinstein. B. June 8, 1868, Madrid.

Jonas (Émile) composed "Le Duel de Benjamin," 1855; "Terrible Hymen," "The Two Harlequins," "Le Canard à trois becs," "Le Chignon d'Or," 1874; "Le Premier Baiser," 1883, and many other operettas which almost rivalled those of Offenbach in popularity; the three-act English operetta "Cinderella the Younger," 1871, London; directed music at the Paris Portuguese synagogue; taught in Paris Conservatoire. B. Mar. 5, 1827; d. May 22, 1905, Saint-Germain.

Joncieres, de (Victorin) composed the operas "Chevalier Jean," Opéra Comique, Mar. 11, 1885; the unsuccessful operas "Sardanapale," "Le dernier jour de Pompei," "Dimitri," "Reine Berthe"; "La Mer," symphonic ode for mez. sop., chorus, and orchestra; Chinese Chorus, Slavonic March, the orchestral suite "Les Nubiennes." Son of the lawyer and journalist Rossignol, who adopted the name of Joncieres as a nom de plume, the composer was a student of the Paris Conservatoire, but withdrew because of a controversy over Wagner with Elwart. His earlier compositions include incidental music to "Hamlet" and a Symphonie Romantique. From 1871 he was music and dramatic critic of "La Liberté," and later became Chevalier of the Legion of Honor and President of the Société des Compositeurs. B. April 12, 1839, Paris; d. Oct. 26, 1903.

Jones (Edward) wrote "Musical and Poetical Relicks of the Welsh Bards," etc., 1786; "The Bardic Museum," 1802; played Welsh harp; became "bard to the Prince of Wales," 1783; edited collections of songs. B. April 2, 1752, Llanderfel, Merionethshire, Wales; d. April 18, 1824.

Jones (Edward) printed music in London in succession to John Playford, Jr., 1688–93.

Jones (John) composed 60 chants, single and double, harpsichord lessons; played organ St. Paul's Cathedral. B. 1728; d. London, Feb. 17, 1796.

Jones (Richard) composed violin sonatas, chamber airs, suites, "Lessons for Harpsichord," 1776; played violin Drury Lane Theatre, London.

Jones (Robert) composed five "Bookes of Ayres," including "Farewell deere love," referred to in "Twelfth Night"; madrigals, including "Faire Oriana, seeming to wink at folly"; became famous as lute player. Mus. B., Oxford, 1597.

Jones (Rev. William) wrote "A Treatise on the Art of Music," 1784; composed "Ten Church Pieces for the Organ with Four Anthems," including the hymn tune "St. Stephen"; rector of Hollingbourne, Kent. B. July 30, 1726, Lowick, Northamptonshire; d. Jan. 6, 1800, Nayland.

Jordan (Abraham) built organs in London with his son **Abraham, Jr.**, and invented a sliding shutter swell, 1712; later they were associated with BYFIELD AND BRIDGE.

Jorram. Boating song of the Scotch highlands.

Joseffy (Rafael) played piano with distinguished success in Europe and America; wrote "School of Advanced Piano Playing," New York, 1902; became one of the foremost American teachers. In boyhood a pupil of Brauer in Budapest, Joseffy studied at the Leipsic Conservatory under Wenzel and Moscheles at 14, then under Tausig in Berlin, and with Liszt at Weimar. In 1872 he made his debut in Berlin, and during the

next five years gave concerts in the principal music centres of Europe. In 1879 he visited New York, playing at an orchestral concert given by Dr. Damrosch, later at the Philharmonic, and with Thomas. Mr. Joseffy's repertoire, needless to say, was most extensive, but he was widely known as an exponent of Brahms. His public appearances were rare, but were regarded as among the chief events of the musical season in America. B. July 3, 1852, Hunfalu, Hungary; add. Tarrytown-on-the-Hudson, New York.

Joseph. George Frederick Handel's oratorio, to words by James Miller, was first performed Mar. 2, 1744, at Covent Garden. Étienne Nicholas Henri Mehul's three-act opéra comique, to book by Duval, was first performed Feb. 17, 1807, at the Théâtre Feydeau. The story is the familiar Biblical narrative of Joseph's reception of his brothers when they were driven to Egypt by the famine, and his pardon of this crime. The work is still occasionally sung in German versions. The best known musical numbers are: "A peine au sortir de l'enfance," Joseph; "Dieu d'Israel," prayer for male chorus; "Ah lorsque la mort," Benjamin. G. A. Macfarren's oratorio, to Biblical text arranged by Monk, was first performed Sept. 21, 1877, at the Leeds Festival.

Joshua. George Frederick Handel's oratorio, to text by Dr. Morell, was first performed Mar. 9, 1748, at Covent Garden, London. It contains "See the conquering hero comes," later introduced in "JUDAS."

Josquin or Josse des Pres, called "The father of modern harmony," by Dr. Burney; "the first musician who impresses us as having genius," by Ambros; composed 19 masses, 150 motets, and 50 secular pieces. In boyhood Josquin was a chorister at the Church of St. Quentin, Hainault, then for several years a pupil of Okeghem, chief of the Netherland composers. Next he became chapelmaster at St. Quentin, and in 1471 joined the papal chapel in Rome, where Sixtus IV then reigned. At various later periods he was court musician to Hercules Este, Duke of Ferrara, Lorenzo Medici, of Florence, Louis XII of France, and the Emperor Maximilian I. In 1486 he was again in the papal choir under the pontificate of Innocent VIII, and in old age retired to Condé as Provost of the Cathedral Chapter. The most celebrated of Josquin's masses were: "La sol fa re mi," "Ad fugam," "De Beata Virgine," "Pange Lingua," and "Da Pacem"; a 5-part Miserere, 4-part Psalms "Planxit autem David" and "Absolon fili mi," a dirge on the death of Okeghem, and settings of the genealogies in Matthew and Luke, and 24 pieces in the 7th book of Susato's songs, 1545, are equally noteworthy. Specimens of his music may be found in the histories of Ambros, Hawkins, and Burney. Although Josquin's music reached an unparalleled popularity during his lifetime throughout Europe, his excessively florid counterpoint, and his indiscretion in employing secular themes as canti fermi, led to the suppression of his church music by a later generation, although interest in it has been recently revived. B. 1445, at Condé, Hainault; d. Condé, Aug. 27, 1521.

Jota. Spanish dance in quick 3–4 time.

Jouer. *Fr.* To play.

Joule (Benjamin St. John Baptist) edited collections of chants and of words for anthems; played organ St. Peter's, Manchester; wrote music criticism "Manchester Courier." B. Salford, Eng., Nov. 8, 1817; d. May 21, 1895, Rothesay.

Journet (Marcel) sang bass in opera; debut Théâtre de la Monnaie, Brussels, later at Covent Garden, and since 1900, Metropolitan Opera House, New York; pupil of Paris Conservatoire. B. 1869, Paris; add. New York.

Jubilate. The first word of the alternative psalm to the Benedictus in the Anglican morning service as it occurred in the Vulgate. Psalm c.

Jubiloso. *It.* Jubilant.

Judas Maccabaeus. George Frederick Handel's oratorio, to book by Dr. Morell, in celebration of the Duke of Cumberland's victories in Scotland,

for piano, études, much chamber music, once highly popular but now forgotten; played piano with virtuosity; highly successful as teacher and performer in London, 1814–23, then removed to Paris, where he became one of the firm of Pleyel & Co., piano makers; had the distinction of giving a few lessons to Chopin, whom he volunteered to accept as an articled pupil for three years, although Chopin, according to Mendelssohn, was then the better player; pupil of the Paris Conservatoire and of Albrechtsberger in counterpoint. B. 1784, near Berlin; d. June 10, 1849, Enghien, near Paris.

Kalliwoda (Johann Wenzelaus) composed seven symphonies, songs, overtures, many solo pieces for violin and clarinet, chamber music; played violin; chapelmaster to Prince Fürstenberg; pupil Prague Conservatory. B. Mar. 21, 1800, Prague; d. Dec. 3, 1866, Carlsruhe.

Kammer. *Ger.* Chamber; **Ton,** concert PITCH.

Kandele or **Kantele.** Ancient Finnish harp; five stringed dulcimer.

Kandler (Franz Sales) wrote biographies of Palestrina and G. A. Hasse. B. Kloster-Neuberg, Aug. 23, 1792; d. Sept. 26, 1831, Baden, near Vienna.

Kapelle. *Ger.* Chapel.

Kapellmeister. *Ger.* Conductor, director, chapelmaster.

Kapsberger (Johann Hieronymus) composed an Apotheosis of Ignatius Loyola, 1622, wedding chorus, motets, songs, villanelle, and for chitarrone; praised by Kircher. B. Venice; d. about 1633.

Karajan, von (Ritter Theodor Georg) wrote "J. Haydn in London, 1791 und 1792," Vienna, 1861. B. Vienna, Jan. 22, 1810; d. April 28, 1873.

Kashkin (Nicholas Dmitrievich) wrote "Reminiscences of Tschaikowsky," 1896; music criticism for Russian newspapers. B. Dec. 9, 1839, Voronezh; add. Moscow.

Kashperov (Vladimir Nikitch) composed the operas "Marie Tudor," 1859, Milan; "Rienzi," "Consuelo," "The Storm," "Taras Boulba," 1893; "Tsiganer"; taught singing Moscow Conservatory. B. 1827, Simbirsk; d. July 8, 1894.

Kastner (Johann Georg) composed the operas "Beatrice," "Le dernier Roi de Juda," "La Maschera," "Les Nonnes de Robert-le-Diable"; wrote the first important French treatise on instrumentation, 1837; 41 hymns and cantatas, three symphonies; pupil of Berton and Reicha. B. Mar. 9, 1810, Strasburg; d. Dec. 19, 1867, Paris. **Georg Friedrich Eugen** invented the PYROPHONE, described in his book "Le Pyrophone: Flammes chantantes." B. Aug. 10, 1852, Strasburg; son of JOHANN GEORG; d. April 6, 1882.

Kearns (William Henry) composed the operetta "Bachelors' Wives," Covent Garden, London, 1817; played violin and conducted at Covent Garden. B. 1794, Dublin; d. Dec. 28, 1846, London.

Keckheit. *Ger.* Audacity, boldness, vigour.

Keeble (John) composed five books of organ music; played organ St. George's, Hanover Square and Ranelagh Gardens, London; wrote "The Theory of Harmonics," 1784. B. 1711, Chichester; d. Dec. 24, 1786, London.

Keeley (Mary Anne Goward) sang in Dublin and London opera; debut 1824 until her marriage to the comedian Robert Keeley, after which she devoted herself to comedy. B. Nov. 22, 1805, Ipswich; d. Mar. 12, 1899, London.

Keeners. Mourners who took part in the CAOINAN and ULLALU at Irish funerals.

Keiser (Reinhard) composed "Irene," and in all 116 operas for the Hamburg Theatre, aiding in the development of the German school; "Der für die Sünde der Welte gemarterte und sterbende Jesus," 1712; "Der verurtheilte und gekreuzigte Jesus," and other sacred works; gave concerts; became chapelmaster to the King of Denmark, later, canon and cantor of Hamburg Cathedral. B. 1673, Teuchern, Leipsic; d. Sept. 12, 1739, Hamburg.

Kéler-Béla (Albert) composed overtures, "Friedrich-Karl" march, "Hoffnungssterne," waltz, "Hurrah-Sturm," galop, violin pieces; conducted Wiesbaden orchestra; in earlier life violinist Vienna Theater an der Wien and bandmaster; pupil of Schlesinger and Sechter. B. Feb. 13, 1820, Bartfeld, Hungary; real name von Kéler; d. Nov. 20, 1882, Wiesbaden.

Keller (Godfrey) wrote on theory, composed sonatas for flutes and hautboys with Godfrey Finger; taught music in London. D. about 1707.

Kelley (Edgar Stillman) composed an "Aladdin" suite, employing Chinese themes gathered during a residence on the Pacific coast, incidental music to "Ben Hur," Op. 17; Wedding Ode, for ten., male chorus, and orchestra, Op. 4; incidental music to "Macbeth"; the operetta "Puritania," Boston, 1892; piano quintet; theme and variations for string quartet; songs; pupil of Clarence Eddy and N. Ledochowski, Chicago; under various masters in Stuttgart; music critic the San Francisco "Examiner," 1893–05. B. April 14, 1857, Sparta, Wis.; add. New York.

Kellner (Johann Peter) composed church cantatas, clavier suites, somewhat influenced by his personal acquaintance with Bach and Handel; played organ; cantor at Frankenhain and Gräfenrode. B. Sept. 24, 1705, Gräfenrode, Thuringia; d. 1788.

Kellogg (Clara Louise) sang sop. in opera; debut as Gilda, New York Academy of Music, 1861; later with great success at Covent Garden, London, and in numerous American tours at the head of her own company. Her repertoire included 40 operas, and she was able to translate, adapt, and stage Italian works for her English opera troupe, 1874. In 1887 she married her manager, Charles Strakosch, and soon afterwards retired. B. 1842, Sumterville, S. C.; add. New York.

Kelly, Earl of (Thomas A. Erskine) composed symphonies, minuets, the overture "Maid of the Mill"; played violin; pupil of Stamitz. B. Sept. 1, 1732; d. Oct. 9, 1781, Brussels.

Kelly (Michael) composed "The Woodpecker," which is still sung; "Blue Beard," "The Honey Moon," "Gustavus Vasa," and in all 62 dramatic pieces which are wholly forgotten; created the rôles of Basilio and Don Curzio for Mozart, with whom he was intimate during a four years' engagement at the Vienna Court Theatre (see his "Reminiscences," 2 vols., London, 1826); sold music in London. B. 1762, Dublin; d. Oct. 9, 1826, Margate.

Kelway (Joseph) composed harpsichord sonatas; taught harpsichord to Queen Charlotte of Eng.; played organ London churches; pupil of Geminiani. D. about 1782. **Thomas** composed Evening Services in B minor, A minor, and G minor; played organ Chichester Cathedral, 1726 to his death, May 21, 1749. Elder brother of JOSEPH.

Kermangeh. Arabian viol.

Kemble (Adelaide) sang in London concerts and in opera in Italy, creating Norma in an English version of that opera. B. 1814; daughter of the actor Charles Kemble; m. Edward John Sartoris, 1843, and retired; d. Aug. 4, 1879.

Kemp (Dr. Joseph) composed the anthems "I am Alpha and Omega," "A Sound of Battle is in the Land," "The Crucifixion," songs, double chants, piano sonatas; played organ Bristol Cathedral. B. 1778, Exeter; d. May 22, 1824, London.

Kennedy (David) sang in concerts, given with the aid of his 11 children in all parts of the world; in early life a house painter in Perth; debut at the Burns centenary, Liverpool, 1859. B. April 15, 1825, Perth, Scotland; d. Oct. 12, 1886, Stratford, Ontario.

Kent Bugle. Obsolete keyed BUGLE.

Kent (James) composed anthems, Morning and Evening services; played organ Trinity College, Cambridge, and later Winchester Cathedral and College; in boyhood chorister under Dr. Croft, Eng. Chapel Royal. B. Mar. 13, 1700, Winchester; d. 1776, Winchester.

Keolanthe. Michael William Balfe's two-act opera, to book by Fits-

ball, was first performed Mar. 9, 1841, at the English Opera House, London.

Keper (John) composed "Select Psalms in four parts," 1574; graduated as M.A., Oxford, 1569.

Kerana. Persian horn.

Keras. *Gr.* Horn.

Keraulophon. 8-ft. organ manuel stop invented by Gray & Davison, 1843, of pleasant reedy quality.

Keren. Hebrew trumpet, shophar, or ramshorn.

Kerl or Cherll (Johann Caspar) composed a Missa Nigra (black notes only), the operas "Oronte," "Erinto," organ music, canzonas, one of which Handel used in "Israel in Egypt" to the words "Egypt was glad"; played organ with distinction; pupil of Valentini and probably of Frescobaldi and Carissimi; chapelmaster to the Elector of Bavaria; organist to the Imperial Court at Vienna. B. 1628; d. Feb. 13, 1693, Vienna.

Kerle, van (Jacob) composed masses and motets praised by Ambros; composer to the Cardinal of Augsburg and the Emperor Rudolf; canon of Cambrai. B. Ypres, Flanders; publications dated from Rome, 1558, and Prague, 1585.

Kern. *Ger.* LANGUAGE of an organ pipe.

Kes (Willem) played violin; conducted at Amsterdam, Dordrecht, Glasgow, Moscow; directed Moscow Conservatory, 1898–1904. B. Feb. 16, 1856, Dordrecht, Holland; add. Blasewitz, near Dresden.

Kessel-panke. *Ger.* Kettle-drum.

Ketten (Henri) composed for and played piano; pupil Paris Conservatoire. B. Mar. 25, 1848, Baja, Hungary; d. April 1, 1883, Paris.

Ketterer (Eugène) played piano; composed salon pieces; pupil Paris Conservatoire. B. 1831, Rouen; d. Dec. 18, 1870, Paris.

Kettledrums. Orchestra DRUMS, tuned to the tonic and dominant of the key, when two are employed.

Keuchenthal (Joannes) compiled "Kirchengesang lateinisch und deutsch," Wittenberg, 1573, a valuable collection of Lutheran liturgical music; was pastor of St. Andreasberge.

Key. A scale. In the modern system of music all keys are either **Major**, that is having semitones between the third and fourth and the seventh and eighth degrees, counting upward from the first note, which is called the Tonic; or Minor, having the semitone between the second and third degrees, ascending from the Tonic. Since any of the twelve semitones into which the octave is divided may serve as a Tonic, the relative proportion of the degrees must be preserved by sharps or flats in the signature, except in the key of C, hence called the Normal key. The signature of a major key likewise serves for its related minor key, the tonic of which is a third below. The earlier key systems are described under the headings GREEK MUSIC and MODES. Key is also the name of levers which serve as digitals for organs, harmoniums, and pianos; for the levers by which ventages are opened or closed in flutes, oboes, etc.; for tuning hammers; for the levers controlling organ pallets. It is an obsolete name for Clef.

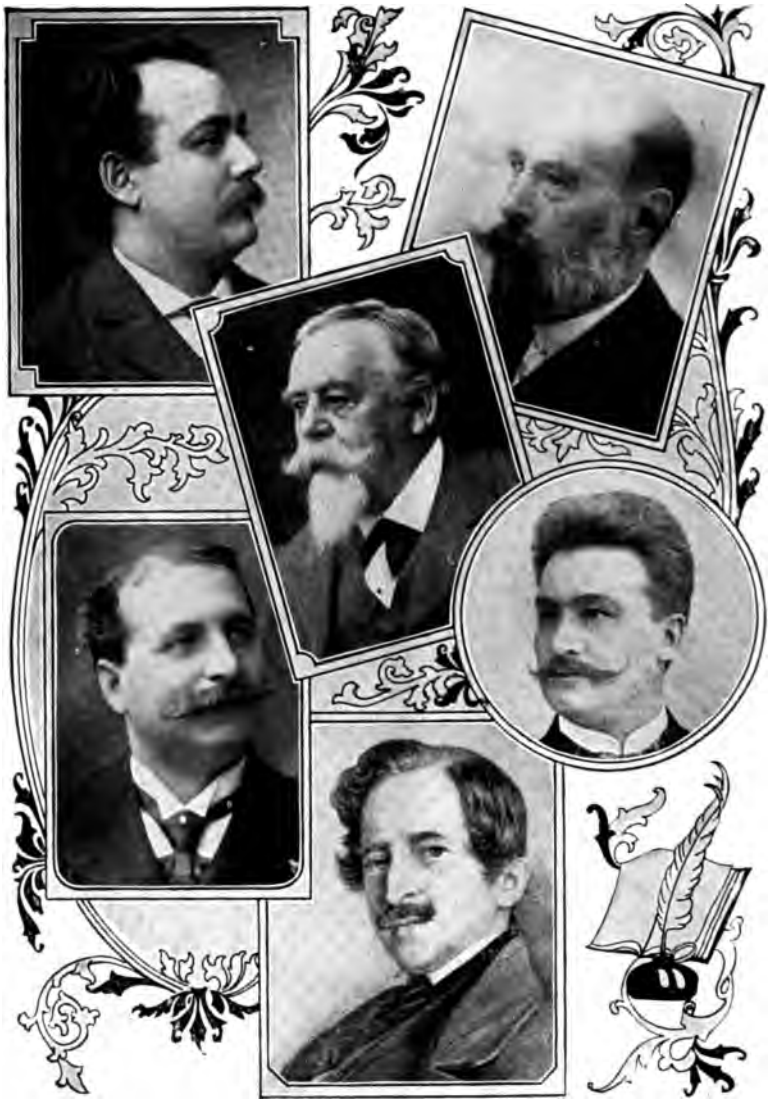
Keyboard. Series of digitals on an organ, harmonium, or piano. When arranged for the fingers a keyboard is a manual; when for the feet, it is a pedal or pedal-clavier. The keyboard in universal use at present is the result of centuries of experiment. Countless variations upon it have been urged by ingenious inventors from the earliest of the clavichord and organ builders, who sought to avoid, by means of additional keys, the inconveniences arising from unequal temperament, to Paul von JANKO, who in 1882 invented a Keyboard in which each note has three digitals to permit of greater freedom in fingering.

Key Bugle. An improved BUGLE invented by Logier, but superseded by the Valve Bugle.

Key Chord. Triad on the tonic, as the chord C, E, G, the key chord of C.

Key Note. The note on which a scale commences and from which it takes its name; the tonic.

Key Trumpet. TRUMPET with keys or valves.



HANS ENGELMANN

KARL BOHM

CORNELIUS GURLITT

PAUL WACHS

CARL HEINS

FRANZ BENDEL

Khalil or **Chalil.** *Heb.* Ancient Jewish flute or oboe.

Khasan. *Heb.* The cantor in a synagogue.

Kiallmark (George) composed songs and fantasias for piano; played violin. B. 1781, King's Lynn, Eng.; d. 1835, Islington. **George Frederick** played and taught piano in London. B. Nov. 7, 1804, Islington; son of GEORGE; d. Dec. 13, 1887.

Kiel (Frederick) composed the oratorio "Christus," two Requiems, a Solemn Mass; taught composition, Berlin Hochschule. B. Oct. 7, 1821, Puderbach; d. Sept. 14, 1885, Berlin.

Kienzl (Wilhelm) composed the "Evangelimann," "Urvasi," "Heilmar der Narr," "Don Quixote," 100 songs, 150 piano pieces; conducted opera, Amsterdam, Hamburg, Munich. Pupil of Dr. W. Mayer of the Prague Conservatory and of Rheinberger, Kienzl was the intimate of Wagner for a time, and in 1903 published a monograph on that composer. Wagner detested him in later life because of Kienzl's admiration for Schumann. B. Waitzenkirchen. Austria, Jan. 17, 1857; add. Gratz.

Kiesewetter (Raphael Georg) wrote on music; collected scores of the older masters; ennobled by the Austrian Emperor as Edler von Wiesenbrunn for services in the war board. B. Aug. 29, 1773, Holleschau, Moravia; d. Jan. 1, 1850, Baden, near Vienna.

Kin. Chinese dulcimer.

Kind (Johann Friedrich) wrote libretti of von Weber's "Freischütz," "Marschner's "Holzdieb," novels, tales, and verses; in early life a lawyer, and later Hofrath at the court of Saxony. B. Mar. 4, 1768, Leipsic; d. June 25, 1843, Dresden.

Kindermann (August) sang bass-bar. rôles at Munich opera, 1846–86; in early life chorus singer, Berlin opera. B. Feb. 6, 1817, Berlin; d. Mar. 6, 1891, Munich.

Kindermann (Johann Erasmus) wrote "Harmonia Organica," etc., with organ music in tablature, Nuremberg, 1645; played organ at Nuremberg Aegidienkirche. B. Nuremberg; d. April 14, 1655, Nuremberg.

King. Chinese percussion instrument played like the xylophone.

King (Charles) composed anthems, services (six published by Novello); played organ; master of choristers, St. Paul's Cathedral. B. 1687, Bury St. Edmunds, Eng.; d. Mar. 17, 1748, London.

King (Matthew Peter) composed "Matrimony," 1804, "The Americans" (with Braham), 1811, and other dramatic works for the English Opera House, London; the oratorio "Intercession," which contains "Eve's Lamentation"; songs, piano sonatas; wrote theory. B. 1773, London; d. 1823, London.

King (Robert) composed songs; played in the royal bands of William and Mary and Anne of Eng.; gave concerts. D. after 1711.

King Charles II. G. A. Macfarren's two-act comic opera, to book by Desmond Ryan, based on Payne's play, was first performed Oct. 27, 1849, at the Princess's Theatre, London.

King's Band. The English royal band at present consists of 30 performers adapted to the requirements of modern music. The first English royal band of record is that of Edward IV, which comprised 13 minstrels, who played trompets, shawlmes, and small pipes.

King's Theatre, as rebuilt, 1790, was the largest theatre in London, having a capacity of 3300. Again destroyed by fire, Dec. 6, 1867, it was not reopened until ten years later for dramatic performances, and was then devoted to opera. The first playhouse bearing the name was opened April 9, 1705. Vanbrugh was the architect, but the acoustics were so wretched that it was necessary to remodel the interior. Handel's operas and early oratorios were performed in that house, which was variously known as the King's, the Queen's, and "Her Majesty's." The present King's Theatre, which occupies part of the old site, was opened in 1897 by Beerbohm Tree.

Kinnor. *Heb.* Small harp or lyre.

Kirbye (George) composed madrigals, contributed to Este's "Whole

Booke of Psalmes," 1592, and the "Triumphs of Oriana," 1601. D. 1634, Bury St. Edmunds, Eng.

Kirche. *Ger.* Church.

Kirchen Cantaten. *Ger.* Church cantatas.

Kirchenmusik. *Ger.* Church music.

Kirchenmusik, Akademisches Institut für was founded in Berlin, 1822, and since 1875 has been under the management of the Royal Academy of Fine Arts, the director of the institution being a member of the Academic Senate. The training is intended to produce cantors, organists, and music masters.

Kirchenstyl. *Ger.* Church style.

Kircher (Athanasius) wrote the monumental "Musurgia universalis sive ars magna consoni et dissoni," Rome, 1650, which not only gives the history and theory of music as then known, but illustrations and descriptions of the existing musical instruments with examples of the compositions of Froberger, Frescobaldi, and other eminent musicians. Kircher was a member of the Society of Jesus, taught mathematics and philosophy at Würzburg until driven out by the Thirty Years' War, and finally settled in Rome, where he was the intimate of many of the greatest scholars and churchmen of the period. B. Geisa, near Fulda, May 2, 1602; d. Nov. 28, 1680, Rome.

Kirchgessner (Marianna) played the musical glasses; was blind from her fourth year, but so talented that Mozart composed a quintet for her. B. 1770, Waghäusel, Baden; d. Dec. 9, 1809, Schaffhausen.

Kirchman (Jacob) manufactured harpsichords in London, having been, like Shudi, an apprentice of Tabel, who learned the craft from the Ruckers, of Amsterdam. He married Tabel's widow, thus succeeding to his former master's stock and business, and acquired a large fortune. He composed organ music, published it himself, and played organ at St. George's, Hanover Square, London. On his death, 1778, **Abraham,** a nephew, succeeded to the business, which remained in the hands of his descendants until 1896, when the business was absorbed by the COLLARDS.

Kirchner (Theodor) composed a string quartet, Op. 20, songs, piano pieces; played organ, directed the Musikschule at Würzburg; taught ensemble, Dresden Conservatory; pupil of C. F. Becker at Leipsic and follower of Schumann. B. Dec. 10, 1823, Neukirchen, Saxony; d. Sept. 19, 1903, Hamburg.

Kirnberger (Johann Philip) composed motets, cantatas, fugues, sonatas for clavier; wrote on theory; played violin in orchestra of Frederick the Great; became chapelmaster to Princess Amalie. B. Saalfeld, Thuringia, 1721; d. July 27, 1783, Berlin.

Kistler (Cyrill) composed the operas "Kunihild," "Arm Elslein," Schwerin, 1902; "Baldurs Tod," "Röslein im Hag," Elberfeld, 1903; songs, choruses, organ pieces; pupil of Wüllner, Rheinberger, and Fr. Lachner, Munich Conservatory. B. Mar. 12, 1848, Grossaitingen, near Augsberg; d. Mar., 1907.

Kistner (Karl Friedrich) published music in Leipsic, succeeding to the house established by Probst, 1831, issuing works by Mendelssohn, Moscheles, Chopin, Bennett. B. Mar. 3, 1797, Leipsic; d. Dec. 21, 1844. **Julius** continued the publishing business, issuing works by Hiller, Rubinstein, and Taubert. Son of KARL FRIEDRICH; d. May 13, 1868.

Kit. Pocket violin with total length of 16 inches, and three strings, c', g', d'', formerly used by dancing masters.

Kitchiner (William, M.D.) composed the operetta "Love Among the Roses"; edited song collections. B. 1775, London; d. Feb. 27, 1827, London.

Kittel (Johann Christian) composed two books of organ preludes, six clavier sonatas; played organ; pupil of Johann Sebastian Bach. B. Feb. 18, 1732, Erfurt; d. May 18, 1809, Erfurt.

Kjerulf (Halfdan) composed more than 100 songs, many to text by Björnson; gave concerts in Christiana; taught; influenced Grieg and other

Norwegian composers. In early life a law student. Kjerulf's songs gained him a government award, 1850, which enabled him to study a year with Richter in Leipsic. B. Sept. 15, 1815, Christiania; d. Aug. 11, 1868, Grefsen, near Christiania.

Klafsky (Katharina) sang sop. in opera in the principal cities of Europe and America, excelling in such rôles as Isolde and Brünnhilde. Daughter of a cobbler in Wieselburg, Hungary; the death of her mother, 1870, left her a beggar, and her first employment was as nurse maid in Vienna. Her singing so pleased her employers that they obtained lessons for her from Neuwirth, the organist. Four years later she was chorus singer in the Komische Oper. Mme. Marchesi gave her free lessons, and in 1876 she made her appearance in Leipsic as Venus in "Tannhäuser." Thereafter she obtained recognition as a leading Wagnerian singer, and was an especial favourite in America during her engagement with the Damrosch-Ellis company at the Metropolitan Opera House, New York. Twice a widow, Mme. Klafsky married Otto Lohse, the conductor, Hamburg, 1895. B. Sept. 19, 1855; d. Sept. 22, 1896, Hamburg.

Klang. *Ger.* Sound; timbre.

Klangboden. *Ger.* Resonance box or sounding board.

Klangfarbe. *Ger.* Tone quality or timbre.

Klanggeschlecht. *Ger.* Genus or mode of sound.

Klangsaal. *Ger.* Concert room.

Klangstufe. *Ger.* Degree in the scale.

Klappe. *Ger.* Key or valve of a wind instrument.

Klappenflügelhorn. *Ger.* Key BUGLE.

Klappentrompete. *Ger.* Key TRUMPET.

Kleber (Leonhard) made a valuable collection of South German organ music in tablature, 1520–24, now in the Royal Berlin Library; played organ Pforzheim, Baden. B. Göppingen, Würtemberg; d. 1556.

Kleeberg (Clotilde) played piano, noted for interpretations of Bach and Schumann; pupil of the Paris Conservatoire, where she won first piano prize at 12. B. June 27, 1866, Paris; m. Charles Samuel, the sculptor, 1894; d. Brussels, Feb. 7, 1909.

Klein. Small, minor; as **Bassgeige,** 'cello; **Halbton,** minor semitone.

Klein (Bernhard) composed the operas "Dido," 1823, "Ariadne," 1825, "Irene"; the oratorios "Job," "Jeptha," "David"; cantata to Schiller's "Worte des Glaubens," two masses, and other church music and songs; taught Berlin University and Institut für Kirchenmusik. B. Mar. 6, 1793, Cologne; d. Sept. 9, 1832, Berlin.

Kleinmichel (Richard) composed the operas "Manon," 1883, Hamburg; "Pfeifer von Dusenbach," Hamburg, 1891; two symphonies; conducted Hamburg opera; pupil Leipsic Conservatory. B. Dec. 31, 1846, Posen; add. Berlin.

Klemm (Carl August) succeeded Clara Wieck-Schumann's father in 1821 as proprietor of a publishing house and circulating library of music in Leipsic.

Klemm (Johann) composed organ music and "Partitura seu Tabulatura Italica," etc., Dresden, 1631; pupil of Heinrich Schütz. B. Oederan, Saxony, about 1600; d. about 1651.

Klengel (August Alexander) composed "Canons et Fugues," concertos, and other piano music; court organist at Dresden; pupil of Clementi. B. Dresden, Jan. 27, 1783; d. Nov. 22, 1852, Dresden.

Klengel (Julius) composed for and played 'cello, Gewandhaus Quartet and Orchestra; royal professor and 'cello teacher, Leipsic Conservatory; pupil of Emile Hegar, and of harmony with Jadassohn. B. Leipsic, Sept. 24, 1859; add. Leipsic. **Paul** played violin; assistant court conductor, Stuttgart; conductor Arion Society, Leipsic, 1893–8; Deutscher Liederkranz, New York, 1898–1903, when he again became conductor of the Leipsic Arion; composed songs; Dr. Phil. B. May 13, 1854, Leipsic; brother of JULIUS; add. Leipsic.

Klenovsky (Nicholas Semenovich) composed an a cappella "Georgian Liturgy," 1902; incidental music to "Messaline," "Antony and Cleopatra," ballets; collected and harmonized Russian folksongs with Melgounov; conducted imperial opera at Moscow; directed music school at Tiflis; assistant imperial chapelmaster, 1902; pupil of Moscow Conservatory. B. 1857, Odessa; add. St. Petersburg.

Klindworth (Karl) edited new critical edition of Chopin; arranged piano score of the "Ring des Nibelungen"; played piano and gave orchestral concerts in London, 1854–68, then became piano teacher, Moscow Conservatory. In 1882 he became joint conductor of Berlin Philharmonic concerts and established his own school, later merged with that of Scharwenka; in 1893 retired to Potsdam as teacher and composer; in youth a violin player, then piano pupil of Liszt, at Weimar, 1852–54. B. Hanover, Sept. 25, 1830; add. Potsdam.

Klingel. *Ger.* Small bell.

Klotz (Egidius) made violins at Mittenwald in the Bavarian Alps; said to have been a pupil of Stainer, 17th century. **Matthias** made violins, dated Mittenwald, 1670 to 1696; pupil of his father EGIDIUS. B. 1653; d. 1743. **Sebastian** and **Joseph** made the best instruments of any of the family. They were sons of MATTHIAS. Other instrument makers of the name were **George, Michael, Charles,** and a younger **Egidius.** Many instruments made by members of this family are accepted as Stainers, the Stainer model having been adopted by most of them.

Klughardt (August Friedrich Martin) composed the operas "Miriam," Weimar, 1871; "Iwein" and "Gudrun," 1879 and 1882, Neustrelitz; "Die Hochzeit des Mönchs," Dessau, 1886; five symphonies, the oratorios "Die Zerstörung Jerusalems," "Die Grablegung Christi," "Judith"; court music director at Weimar, Neustrelitz and Dessau; follower of Liszt. B. Cöthen, Nov. 30, 1847; d. Aug. 3, 1902, Dessau.

Knabe (William) made pianos in Baltimore, 1837, at first with Henry Gaehle, later in partnership with his sons **Ernest** and **William, and** his son-in-law **Charles Kniedel.** The business grew to large proportions. B. 1797, Kreutzburg, Saxe-Weimar; d. 1864, Baltimore. In 1908 the business had descended to the third generation. **Ernest J.,** b. July 5, 1869, Baltimore; add. Baltimore; and **William,** b. Mar. 23, 1872, Baltimore; add. New York.

Knapp (William) composed the psalm tune "Wareham" or "Blandford"; published "New Sett of Psalms and Anthems in four parts," 1738; parish clerk of Poole, Eng. B. 1698; d. Poole, 1768.

Knapton (Samuel) published music in York, Eng., toward the close of the 18th century. **Philip** composed overtures and piano pieces; was assistant conductor at the York Festivals, 1823–28; continued the publishing business of his father, SAMUEL. B. 1788, York; d. June 20, 1833, York.

Knecht (Justin Heinrich) composed "Le Portrait Musical de la Nature," a symphony having a programme like that of Beethoven's Pastoral, which it antedates, but does not otherwise resemble; wrote on theory; played organ; court opera and concert director at Stuttgart. B. Biberach, Suabia, Sept. 30, 1752; d. Dec. 1, 1817, Biberach.

Knee Stop. Lever controlling the swell on harmoniums, operated by the knees.

Kneisel (Franz) founded the Kneisel String Quartet; long the chief exponent of chamber music in America; was concertmeister of the Boston Symphony Orchestra, 1885 to 1903, when he retired to give his whole time to chamber music; associated conductor of the Worcester (Mass.) Festivals of 1902 and 1903; taught violin in Institute of Musical Art, New York, 1905–8. Mr. Kneisel's first teacher was his father, a bandmaster of Olmutz, Moravia. At 15 he captured the violin prize at the Bucharest Conservatory, then studied with Grun and Hellmesberger at the Vienna

Conservatory. In 1882 he became solo violinist at the Hofburg Theatre, Vienna; in 1884 concertmeister of the Bilse Orchestra, Berlin. B. Jan. 26, 1865, Bucharest; add. New York. The **Kneisel Quartette** was founded in 1885 under the patronage of Mr. Henry L. Higginson, of Boston. For many years the members were Franz Kneisel, first violin; A. Theodorowicz, second violin; Louis Svecenski, viola; Alwyn SCHROEDER, 'cello. In 1908 the members besides Mr. Kneisel were **Louis Svecenski,** who played viola. Violin pupil of the Vienna Conservatory, Svecenski settled in Boston, 1885, as a first violin in the Boston Symphony Orchestra, and was an original member of the quartette. In the latter years of his orchestral engagement he led the violas; then taught, New York. **Julius Roentgen** played second violin. Son of a pianist and grandson of a concertmeister at the Gewandhaus, Roentgen was a pupil of Dr. Joachim, and resigned as concertmeister of the Düsseldorf Symphony Orchestra to join the quartette. B. Amsterdam, 1882; add. New York. **Willem Willeke** played 'cello. Pupil of The Hague Conservatory under Hartog, and later of the Rotterdam Conservatory, he became solo 'cellist at Riga, 1896; then taught at Düsseldorf; toured; became solo 'cellist with Leipsic Philharmonic Orchestra, 1901–3; then solo 'cellist Covent Garden and Imperial Vienna operas. B. The Hague, Sept. 29, 1878; add. New York.

Knell. Tolling of a bell.

Kneller Hall became the Royal British Military School of Music in 1887, and provides both a practical course for bandsmen and a normal course for bandmasters. Bandmasters in the British army are rated as warrant officers and have an allowance of 70 pounds per annum in addition to regimental pay.

Knicky-Knackers. BONES.

Kniegeige. *Ger.* Viola da Gamba.

Knight (Rev. Joseph Philip) composed "Rocked in the Cradle of the Deep," in all about 200 songs, several of which were once highly popular; pupil of Corfe; Anglican clergyman. B. July 26, 1812, Bradford-on-Avon; son of the Rev. Francis, D.D.; d. June 2, 1887, Great Yarmouth, Eng.

Knorr (Iwan) composed "Ukrainsche Liebeslieder," for four voices and piano, to his own verses; symphonic fantasie for orchestra, the opera "Dunja," Coblentz, Mar. 23, 1904; taught at the Hoch Conservatory, Frankfort-am-Main; pupil of the Leipsic Conservatory. B. Jan. 3, 1853, Mewe, West Prussia; add. Frankfort.

Knott (John) composed and compiled church music issued as "Sacred Harmony," etc., and "Selections of Tunes," Aberdeen, 1814, and Edinburgh, 1824. B. Sevenoaks, Kent; d. 1837, Edinburgh.

Knüpfer (Sebastian) composed church cantatas, funeral motets; became cantor of the Leipsic Thomasschule, 1657. B. Asch, Saxony, Sept. 7, 1633; d. 1676.

Knyvett (Charles) sang Eng. Chapel Royal and Ancient Concerts; helped found Vocal Concerts with Samuel Harrison, 1791–94; organist Eng. Chapel Royal. B. Feb. 22, 1752; d. Jan. 19, 1822, London. **Charles** played organ St. George's, Hanover Square, London; composed glees; published "Selection of Psalm Tunes," 1823. B. 1773, London; son of CHARLES; d. Nov. 2, 1852. **William** composed the prize glee "When the fair rose," anthems for the coronation of George IV and Victoria; sang, Eng. Chapel Royal; conducted Concerts of Ancient Music, York and Birmingham Festivals. B. April 21, 1779; son of the elder CHARLES; d. Nov. 17, 1856, Ryde. **Deborah** sang in English concerts and oratorio; pupil of Greatorex. B. Shaw, Lancashire; m. WILLIAM, 1826; d. 1876.

Kobbé (Gustav) wrote "Wagner's Life and Works," "The Ring of the Nibelung," "Plays for Amateurs," "My Rosary and other poems"; composed songs, taught piano; pupil of Adof Hagen, Wiesbaden, and Mosenthal, New York; graduate Columbia College and Law School. B. Mar. 4,

1857, New York; add. Morristown, N. J.

Koch (Heinrich Christoph) wrote on theory, a dictionary of music, which was completed by von Dommer; violinist and chamber musician at Weimar. B. Oct. 10, 1749, Rudolstadt; d. Mar. 12, 1816, Rudolstadt.

Köchel, von (Ritter Dr. Ludwig) prepared a complete thematic catalogue of Mozart's works; was famous as botanist and mineralogist; became Imperial Councilor and Knight of the Order of Leopold. B. Stein, near Krems, Jan. 14, 1800; d. June 3, 1877, Vienna.

Kochetov (Nicholas Razoumnikovich) composed the opera "A Terrible Revenge," after Gogol's story; Arabian suite for orchestra; symphony in E minor, 24 songs; wrote music criticism for Moscow publications. B. July 8, 1864, Oranienbaum; add. Moscow.

Koczalski (Raoul) played piano; debut at seven; retired 1896, at which time his compositions had reached Op. 46. B. Jan. 3, 1885, Warsaw; add. Warsaw.

Köhler (Christian Louis Heinrich) composed two books of piano etudes, Op. 112 and Op. 128; "Maria Dolores" and two other operas, the ballet "Zauberkomponist"; conducted at Marienburg and Elbing. B. Brunswick, Sept. 5, 1820; d. Feb. 16, 1886, Königsberg.

Köhler (John) made military band instruments in London, 1780; bandmaster Lancashire Volunteers. B. Volkenrode, near Cassel. **John**, his nephew, succeeded to the business, giving way to his son, **John Augustus**, and in 1908 the business was in the hands of **Augustus Charles**, grandson of the second JOHN.

Kolb (Karlmann) composed church music; played organ in the Benedictine Abbey of Aschbach, where he was ordained priest, 1729; later was permitted to enter a Munich household as tutor. B. Köstlarn, Bavaria, 1703; d. 1765, Munich.

Köler (David) composed "Ten Psalms" to German text for four to six voices; chapelmaster at Güstrow and cantor at the Zwickau Marienkirche. B. Zwickau; d. 1565, Zwickau.

Kollmann (August Friedrich Christian) composed psalms, songs, sonatas, "The Shipwreck," a symphony for orchestra; wrote on theory; played organ in the German Chapel of George III, of Eng. B. 1756, Engelbostel, Hanover; d. April 19, 1829, London. **George August** succeeded to the post of organist held by his father A. F. C. D. Mar. 19, 1845.

Kömpel (August) played violin; concertmeister at Weimar; pupil of Spohr. B. Brückenau, Aug. 15, 1831; d. April 7, 1891, Weimar.

König (Johann Balthasar) edited the "Harmonischer Lieder-Schatz," Frankfort, 1738, which contains 1940 chorales for use in the evangelical German churches; directed church music in Frankfort-am-Main. B. 1691; d. 1758.

Königskinder. Engelbert Humperdinck's fairy opera in three acts, to book by Ernst Rosmer, was first performed Jan. 23, 1897, at Munich, and subsequently in an English version in London. While it did not achieve the instant popularity of its predecessor, "HANSEL UND GRETEL," it is likewise music drama of the strictest Wagnerian type. The composer was revising the work, 1908.

Königsperger (Marianus) composed church music, sonatas, and symphonies and dramatic music; played organ admirably; devoted his profits to the purchase of a new organ in the Benedictine Abbey of Prüfening, near Ratisbon, where he was a monk, as well as organist and music director. B. Roding, Bavaria, Dec. 4, 1708; d. Oct. 9, 1769.

Königin von Saba. Carl Goldmark's four-act opera, to book by J. Mosenthal, was first performed Mar. 10, 1875, at Vienna. Assad, favourite of King Solomon, is about to marry Sulamith, daughter of the High Priest. The Queen of Sheba, journeying to Jerusalem on her famous visit to the wise king, is surprised by Assad in her bath in a forest pool. Assad loves her, but is unable to learn who she is, and, by advice of Solomon,

prepares to forget the strange woman in marriage with Sulamith. The Queen of Sheba, attended by Astoroth and a great retinue, enter at this moment, and it is understood that she is to unveil for the first time before Solomon. As her features are revealed Assad at once recognizes her. She seems not to know him, however, but when she hears Solomon comfort Assad, assuring him that on the morrow he shall be united to his bride, the Queen rages with jealousy. That night Astoroth lures Assad to a fountain, where the Queen awaits him, and he again falls victim to her charms. The wedding procession is interrupted the next morning by the entrance of the Queen, bearing rich gifts for the bride. Overwhelmed by her beauty, Assad throws away the nuptial ring which Solomon has given him, and openly avows his passion for the Queen. The priests believe Assad possessed by an evil spirit, which they undertake to exorcise, but Assad, who hears his name murmured by the Queen, falls to his knees and worships her as a goddess. For this desecration of the temple the priests demand Assad's death. Solomon merely decrees that his favourite shall go into exile, and the Queen, vainly seeking to ensnare the King himself, again finds an opportunity to try her wiles on Assad, who is alone in the desert when the Queen overtakes him on her homeward journey. But Assad has repented of his sin and folly. He curses her, and invokes Heaven's blessing upon Sulamith. Finally the temptress leaves him, and as he sinks by the wayside Sulamith finds him, and he expires in her arms.

Konius (Georges E.) composed the ballet "Daita," Moscow, 1896; the orchestral suite "Child Life," Op. 1; cantata in memory of Alexander III, Op. 8; symphonic poem "From the World of Illusion," Op. 23; piano music; taught Moscow Conservatory, and from 1902 in the Moscow Philharmonic Society's Music School; pupil of Tanciev and Arensky, Moscow Conservatory. B. Sept. 30, 1862, Moscow; add. Moscow.

Kontski, de (Charles) played piano; debut at seven in Warsaw; later taught in Warsaw and Paris. B. Sept. 6, 1815, Warsaw; d. Paris, Aug. 27, 1867. **Antoine** composed "Réveil du Lion" and other salon pieces for piano; the opera "Les deux distraits," London, 1872; played piano in tours of Europe and America. B. Oct. 27, 1817, Cracow; d. Dec. 7, 1899, Nowogrod, Lithuania. **Stanislas** played piano in Paris and St. Petersburg; pupil of his brother ANTOINE. B. Oct. 8, 1820; add. Paris. **Apollinaire** played violin; court musician to Russian Emperor; director Warsaw Conservatory; pupil of Paganini, and in early life of his brother CHARLES and the Warsaw Conservatory. B. Oct. 23, 1825, Warsaw; d. June 29, 1879, Warsaw.

Kopfstimme. *Ger.* Head voice.

Koppeln. *Ger.* Couplers.

Korbay (Francis Alexander) composed "Nuptiale" for orchestra, songs; sang ten., Budapest Opera, 1865–68; lectured and gave song recitals, New York, 1871–73; taught singing Royal Academy of Music, London, 1894; godson of Liszt. B. May 8, 1846, Budapest; add. London.

Korestchenko (Arsene Nicholaevich) composed the operas "Balthasar's Feast," "The Angel of Death," "The Ice Palace," the ballet "Magic Mirror," incidental music to "The Trojans," and "Iphigénia in Aulis," a lyric symphony, Op. 23; two symphonic sketches; taught harmony, Moscow Conservatory, in which he had been a prize pupil. B. Dec. 18, 1870, Moscow; add. Moscow.

Kotželuch (Johann Anton) composed a cantata for sop., Op. 7, oratorios, operas; chapelmaster Prague Cathedral. B. Dec. 13, 1738, Welwarn, Bohemia; d. Feb. 3, 1814, Prague. **Leopold** composed the operas "Judith," "Debora und Sisera," the oratorio "Moses in Aegypten," 30 symphonies, 24 ballets; court composer to Leopold II of Austria on Mozart's death; pupil of his uncle JOHANN ANTON. B. about 1754, Welwarn; d. May 7, 1818.

Kotzwara (Franz) composed "The

Battle of Prague," sonatas, songs; played viola London orchestras. B. Prague; d. 1791, London.

Koven (Reginald de) composed "Robin Hood," "The Golden Butterfly," and a dozen other comic operas; the grand opera "Trilby"; 300 songs; and works for piano and for orchestra. He wrote much criticism, and founded the Washington Symphony Orchestra. B. 1861, Middletown, Conn.; add. New York.

Kraft. *Ger.* Vigour, energy.

Kraft (Anton) composed chamber music; played 'cello and baritone under Haydn in Esterhazy's band; finally entered service of Prince Lobkowitz. B. Rokitzan, near Pilsen, Dec. 30, 1752; d. Aug. 28, 1820, Vienna. **Nicolaus** played 'cello, and composed chamber music; court musician at Stuttgart. B. Esterház, Dec. 14, 1778; d. May 18, 1853. **Friedrich** played 'cello, Stuttgart Court Orchestra. B. Feb. 12, 1807, Vienna; d. Stuttgart.

Krakoviak or **Cracovienne.** Polish dance in 2-4 time.

Krauss (Marie Gabrielle) sang sop. in opera with great success at Vienna, Paris, and St. Petersburg; pupil of Vienna Conservatory and of Marchesi. B. Vienna, Mar. 23, 1842; d. 1906.

Krebs (Johann Ludwig) composed "Klavier Uebungen," containing fugues, suites, and sonatas; church music; favourite pupil of Johann Sebastian Bach. B. Feb. 10, 1713, Buttelstädt, Thuringia; d. 1780.

Ehrenfried Christian Traugott became court organist and music director at Altenburg, in succession to his father, JOHANN LUDWIG. **Johann Gottfried** became organist and music director at Altenburg on the death of his brother, E. C. T.

Krebs (Karl August) composed the operas "Silva," 1830; "Agnes Bernauer," 1835; songs, church music; conductor Hamburg Theatre, 1827–50, when he became chapelmaster to the Dresden court; son of A. and Charlotte Miedcke, but was adopted by the singer Krebs. B. Nuremberg, Jan. 16, 1804; d. May 16, 1880. **Marie** played piano; debut at 11; later touring Europe and America; pupil of her father, KARL AUGUST. B. Dresden, Dec. 5, 1851; m. Mr. Brenning; d. June 27, 1900.

Krehbiel (Henry Edward) wrote "Notes on the Cultivation of Choral Music and the Oratorio Society of New York"; "Review of the New York Musical Season" (annual, 1885–90); "Studies in the Wagnerian Drama," "The Philharmonic Society of New York," "How to Listen to Music," "Music and Manners in the Classical Period"; criticisms in the New York "Tribune" from 1880, and for six years prior to that date in the Cincinnati "Gazette"; lectured New York Institute of Musical Art; Chevalier of the Legion of Honor. B. Mar. 10, 1854, Ann Arbor, Mich.; add. New York.

Kreisler (Fritz) played violin; debut at seven in a children's concert given in Vienna by Carlotta Patti, later developing into a virtuoso. Son of a physician in Vienna who was a talented amateur; he became a pupil of Hellmesberger and Auer at the Vienna Conservatory, where at ten he won the gold medal for violin playing; then of Massart and Delibes (theory), at the Paris Conservatoire, where he won the gold medal at 12; toured America with Moritz Rosenthal at 14. Retiring for a time, he studied medicine in Vienna, art in Paris and Rome; became an officer in the Uhlans, but in 1899 returned to the concert stage. His first great success was achieved in the United States, which he frequently revisited, notably in 1908. B. Feb. 2, 1875; add. Vienna.

Kreisleriana. Robert Schumann's piano fantasias were named after the eccentric chapelmaster in one of Hoffmann's stories.

Kreislieder. *Ger.* Song cycle.

Kreissle von Hellborn (Heinrich) wrote a notable life of Schubert; Dr. Jur. and imperial financial secretary at Vienna. B. 1812, Vienna; d. April 6, 1869.

Kretschmer (Edmund) composed the operas "Die Folkunger," "Heinrich der Loewe," "Der Flüchtling," "Schön Rohtraut," masses, choruses;

court organist at Dresden; pupil of Julius Otto and Johann Schneider. B. Ostritz, Saxony, Aug. 31, 1830; d. Sept. 13, 1908.

Kretzschmar (August Ferdinand Hermann) composed part songs and organ music; taught Leipsic Conservatory, 1871; conducted musical societies, the Metz Theatre, 1876; directed music Rostock University, 1877; Leipsic University, 1887–98; organized Academic Orchestral concerts, 1890; wrote criticism, analytical programmes, and lectured. B. Jan. 19, 1848, Olbernhau, Saxony; add. Leipsic.

Kreutzer (Conradin) composed "Conradin von Schwaben," "Das Nachtlager in Granada," "Der Verschwender," "Cordelia," and in all 30 operas; "Die Sendung Mosis," an oratorio; songs, and incidental music; chapelmaster to the King of Würtemberg, and at the Kärthnerthor and Josephstadt theatres, Vienna; pupil of Albrechtsberger. B. Messkirch, Baden, Nov. 22, 1780; d. Dec. 14, 1849, Riga.

Kreutzer (Rodolphe) composed 40 études or caprices for violin never surpassed in usefulness to violin students, prepared with Rode and Baillot the celebrated "Méthode de Violon," still used by students; ranked with the greatest violinists of his day (Beethoven dedicated a famous sonata to him), and as one of the best of teachers and most popular of composers. Kreutzer received his first lessons from his father and from Stamitz, but on becoming first violin in the French Chapel Royal through the influence of Marie Antoinette, he profited largely by studying the methods of Mestrino and Viotti. Later he was solo violinist at the Théâtre des Italiens, and at the Opéra in succession to Rode. Meantime "Jeanne d'Arc," 1790; "Paul et Virginie," 1791; and "Lodöiska," 1791; spread his fame as a composer, and he produced in all 39 operas and ballets, 19 violin concertos, 15 string quartets, etc. In 1798 he met Beethoven in Vienna, while with Bernadotte, the French ambassador. On the establishment of the Conservatoire in Paris he was made first violin teacher, held appointments under Napoleon as First Consul and as Emperor, and in 1815 became chapelmaster to Louis XVIII and Chevalier of the Legion of Honor. From 1817 to 1824 he was chief conductor at the Académie, but a year later broke his arm and retired from active life. His last opera, "Mathilde," to his great distress, was refused a hearing. B. Nov. 16, 1766, Versailles; d. June 6, 1831, Geneva. **Auguste** played violin in the chapels of Napoleon and Louis XVIII, succeeded his brother RODOLPHE at the Conservatoire. B. 1781, Versailles; d. Aug. 31, 1832, Paris. **Léon** wrote music criticism for Parisian periodicals. B. Sept. 23, 1817; son of AUGUSTE; d. Oct. 6, 1868, Vichy.

Kreutzer Sonata. Ludwig van Beethoven's celebrated sonata for violin and piano, Op. 47, was first performed in 1803 by the composer and the mulatto violinist Bridgetower at an Augarten concert. It was dedicated to Rodolphe Kreutzer, described as the composer's friend.

Kreuz. *Ger.* Sharp. **Doppel,** double sharp.

Kreuz (Emil) composed for and played viola; member of Gompertz Quartet, 1888–1903, and since then attached to Covent Garden Opera. B. May 25, 1867, Elberfeld; add. London.

Krieger (Adam) wrote and composed songs; organist to the Elector of Saxony; pupil of Scheidt and Heinrich Schütz. B. Driesen, Prussia, Jan. 7, 1634; d. Dresden, June 30, 1666.

Krieger (Johann Philipp) composed songs, operettas, 12 sonatas for violin and viola da gamba with cembalo; chapelmaster at Saxe-Weissenfels; ennobled by the Emperor. B. Nuremberg, Feb. 26, 1649; d. Weissenfels, Feb. 6, 1725. **Johann** composed organ music, songs, clavier pieces published as "Anmuthige Clavier-Uebung," much admired by Handel; music director and organist at Zittau. B. Nuremberg, Jan. 1, 1652; younger brother of JOHANN PHILIPP; d. July 18, 1735, Zittau.

Kriegslied or **Kriegsgesang.** *Ger.* Warsong.

HANS ENGELMANN

CORNELIUS GURLITT

KARL BOHM

PAUL WACHS

CARL HEINS

FRANZ BENDEL

Khalil or **Chalil.** *Heb.* Ancient Jewish flute or oboe.

Khasan. *Heb.* The cantor in a synagogue.

Kiallmark (George) composed songs and fantasias for piano; played violin. B. 1781, King's Lynn, Eng.; d. 1835, Islington. **George Frederick** played and taught piano in London. B. Nov. 7, 1804, Islington; son of GEORGE; d. Dec. 13, 1887.

Kiel (Frederick) composed the oratorio "Christus," two Requiems, a Solemn Mass; taught composition, Berlin Hochschule. B. Oct. 7, 1821, Puderbach; d. Sept. 14, 1885, Berlin.

Kienzl (Wilhelm) composed the "Evangelimann," "Urvasi," "Heilmar der Narr," "Don Quixote," 100 songs, 150 piano pieces; conducted opera, Amsterdam, Hamburg, Munich. Pupil of Dr. W. Mayer of the Prague Conservatory and of Rheinberger, Kienzl was the intimate of Wagner for a time, and in 1903 published a monograph on that composer. Wagner detested him in later life because of Kienzl's admiration for Schumann. B. Waitzenkirchen, Austria, Jan. 17, 1857; add. Gratz.

Kiesewetter (Raphael Georg) wrote on music; collected scores of the older masters; ennobled by the Austrian Emperor as Edler von Wiesenbrunn for services in the war board. B. Aug. 29, 1773, Holleschau, Moravia; d. Jan. 1, 1850, Baden, near Vienna.

Kin. Chinese dulcimer.

Kind (Johann Friedrich) wrote libretti of von Weber's "Freischütz," "Marschner's "Holzdieb," novels, tales, and verses; in early life a lawyer, and later Hofrath at the court of Saxony. B. Mar. 4, 1768, Leipsic; d. June 25, 1843, Dresden.

Kindermann (August) sang bass-bar. rôles at Munich opera, 1846–86; in early life chorus singer, Berlin opera. B. Feb. 6, 1817, Berlin; d. Mar. 6, 1891, Munich.

Kindermann (Johann Erasmus) wrote "Harmonia Organica," etc., with organ music in tablature, Nuremberg, 1645; played organ at Nuremberg Aegidienkirche. B. Nuremberg; d. April 14, 1655, Nuremberg.

King. Chinese percussion instrument played like the xylophone.

King (Charles) composed anthems, services (six published by Novello); played organ; master of choristers, St. Paul's Cathedral. B. 1687, Bury St. Edmunds, Eng.; d. Mar. 17, 1748, London.

King (Matthew Peter) composed "Matrimony," 1804, "The Americans" (with Braham), 1811, and other dramatic works for the English Opera House, London; the oratorio "Intercession," which contains "Eve's Lamentation"; songs, piano sonatas; wrote theory. B. 1773, London; d. 1823, London.

King (Robert) composed songs; played in the royal bands of William and Mary and Anne of Eng.; gave concerts. D. after 1711.

King Charles II. G. A. Macfarren's two-act comic opera, to book by Desmond Ryan, based on Payne's play, was first performed Oct. 27, 1849, at the Princess's Theatre, London.

King's Band. The English royal band at present consists of 30 performers adapted to the requirements of modern music. The first English royal band of record is that of Edward IV, which comprised 13 minstrels, who played trompets, shawlmes, and small pipes.

King's Theatre, as rebuilt, 1790, was the largest theatre in London, having a capacity of 3300. Again destroyed by fire, Dec. 6, 1867, it was not reopened until ten years later for dramatic performances, and was then devoted to opera. The first playhouse bearing the name was opened April 9, 1705. Vanbrugh was the architect, but the acoustics were so wretched that it was necessary to remodel the interior. Handel's operas and early oratorios were performed in that house, which was variously known as the King's, the Queen's, and "Her Majesty's." The present King's Theatre, which occupies part of the old site, was opened in 1897 by Beerbohm Tree.

Kinnor. *Heb.* Small harp or lyre.

Kirbye (George) composed madrigals, contributed to Este's "Whole

Booke of Psalmes," 1592, and the "Triumphs of Oriana," 1601. D. 1634, Bury St. Edmunds, Eng.

Kirche. *Ger.* Church.

Kirchen Cantaten. *Ger.* Church cantatas.

Kirchenmusik. *Ger.* Church music.

Kirchenmusik, Akademisches Institut für was founded in Berlin, 1822, and since 1875 has been under the management of the Royal Academy of Fine Arts, the director of the institution being a member of the Academic Senate. The training is intended to produce cantors, organists, and music masters.

Kirchenstyl. *Ger.* Church style.

Kircher (Athanasius) wrote the monumental "Musurgia universalis sive ars magna consoni et dissoni," Rome, 1650, which not only gives the history and theory of music as then known, but illustrations and descriptions of the existing musical instruments with examples of the compositions of Froberger, Frescobaldi, and other eminent musicians. Kircher was a member of the Society of Jesus, taught mathematics and philosophy at Würzburg until driven out by the Thirty Years' War, and finally settled in Rome, where he was the intimate of many of the greatest scholars and churchmen of the period. B. Geisa, near Fulda, May 2, 1602; d. Nov. 28, 1680, Rome.

Kirchgessner (Marianna) played the musical glasses; was blind from her fourth year, but so talented that Mozart composed a quintet for her. B. 1770, Waghäusel, Baden; d. Dec. 9, 1809, Schaffhausen.

Kirchman (Jacob) manufactured harpsichords in London, having been, like Shudi, an apprentice of Tabel, who learned the craft from the Ruckers, of Amsterdam. He married Tabel's widow, thus succeeding to his former master's stock and business, and acquired a large fortune. He composed organ music, published it himself, and played organ at St. George's, Hanover Square, London. On his death, 1778, **Abraham,** a nephew, succeeded to the business, which remained in the hands of his descendants until 1896, when the business was absorbed by the COLLARDS.

Kirchner (Theodor) composed a string quartet, Op. 20, songs, piano pieces; played organ, directed the Musikschule at Würzburg; taught ensemble, Dresden Conservatory; pupil of C. F. Becker at Leipsic and follower of Schumann. B. Dec. 10, 1823, Neukirchen, Saxony; d. Sept. 19, 1903, Hamburg.

Kirnberger (Johann Philip) composed motets, cantatas, fugues, sonatas for clavier; wrote on theory; played violin in orchestra of Frederick the Great; became chapelmaster to Princess Amalie. B. Saalfeld, Thuringia, 1721; d. July 27, 1783, Berlin.

Kistler (Cyrill) composed the operas "Kunihild," "Arm Elslein," Schwerin, 1902; "Baldurs Tod," "Röslein im Hag," Elberfeld, 1903; songs, choruses, organ pieces; pupil of Wüllner, Rheinberger, and Fr. Lachner, Munich Conservatory. B. Mar. 12, 1848, Grossaitingen, near Augsberg; d. Mar., 1907.

Kistner (Karl Friedrich) published music in Leipsic, succeeding to the house established by Probst, 1831, issuing works by Mendelssohn, Moscheles, Chopin, Bennett. B. Mar. 3, 1797, Leipsic; d. Dec. 21, 1844. **Julius** continued the publishing business, issuing works by Hiller, Rubinstein, and Taubert. Son of KARL FRIEDRICH; d. May 13, 1868.

Kit. Pocket violin with total length of 16 inches, and three strings, c', g', d'', formerly used by dancing masters.

Kitchiner (William, M.D.) composed the operetta "Love Among the Roses"; edited song collections. B. 1775, London; d. Feb. 27, 1827, London.

Kittel (Johann Christian) composed two books of organ preludes, six clavier sonatas; played organ; pupil of Johann Sebastian Bach. B. Feb. 18, 1732, Erfurt; d. May 18, 1809, Erfurt.

Kjerulf (Halfdan) composed more than 100 songs, many to text by Björnson; gave concerts in Christiana; taught; influenced Grieg and other

Norwegian composers. In early life a law student. Kjerulf's songs gained him a government award, 1850, which enabled him to study a year with Richter in Leipsic. B. Sept. 15, 1815, Christiania; d. Aug. 11, 1868, Grefsen, near Christiania.

Klafsky (Katharina) sang sop. in opera in the principal cities of Europe and America, excelling in such rôles as Isolde and Brünnhilde. Daughter of a cobbler in Wieselburg, Hungary; the death of her mother, 1870, left her a beggar, and her first employment was as nurse maid in Vienna. Her singing so pleased her employers that they obtained lessons for her from Neuwirth, the organist. Four years later she was chorus singer in the Komische Oper. Mme. Marchesi gave her free lessons, and in 1876 she made her appearance in Leipsic as Venus in "Tannhäuser." Thereafter she obtained recognition as a leading Wagnerian singer, and was an especial favourite in America during her engagement with the Damrosch-Ellis company at the Metropolitan Opera House, New York. Twice a widow, Mme. Klafsky married Otto Lohse, the conductor, Hamburg, 1895. B. Sept. 19, 1855; d. Sept. 22, 1896, Hamburg.

Klang. *Ger.* Sound; timbre.

Klangboden. *Ger.* Resonance box or sounding board.

Klangfarbe. *Ger.* Tone quality or timbre.

Klanggeschlecht. *Ger.* Genus or mode of sound.

Klangsaal. *Ger.* Concert room.

Klangstufe. *Ger.* Degree in the scale.

Klappe. *Ger.* Key or valve of a wind instrument.

Klappenflügelhorn. *Ger.* Key BUGLE.

Klappentrompete. *Ger.* Key TRUMPET.

Kleber (Leonhard) made a valuable collection of South German organ music in tablature, 1520–24, now in the Royal Berlin Library; played organ Pforzheim, Baden. B. Göppingen, Würtemberg; d. 1556.

Kleeberg (Clotilde) played piano, noted for interpretations of Bach and Schumann; pupil of the Paris Conservatoire, where she won first piano prize at 12. B. June 27, 1866, Paris; m. Charles Samuel, the sculptor, 1894; d. Brussels, Feb. 7, 1909.

Klein. Small, minor; as **Bassgeige,** 'cello; **Halbton,** minor semitone.

Klein (Bernhard) composed the operas "Dido," 1823, "Ariadne," 1825, "Irene"; the oratorios "Job," "Jeptha," "David"; cantata to Schiller's "Worte des Glaubens," two masses, and other church music and songs; taught Berlin University and Institut für Kirchenmusik. B. Mar. 6, 1793, Cologne; d. Sept. 9, 1832, Berlin.

Kleinmichel (Richard) composed the operas "Manon," 1883, Hamburg; "Pfeifer von Dusenbach," Hamburg, 1891; two symphonies; conducted Hamburg opera; pupil Leipsic Conservatory. B. Dec. 31, 1846, Posen; add. Berlin.

Klemm (Carl August) succeeded Clara Wieck-Schumann's father in 1821 as proprietor of a publishing house and circulating library of music in Leipsic.

Klemm (Johann) composed organ music and "Partitura seu Tabulatura Italica," etc., Dresden, 1631; pupil of Heinrich Schütz. B. Oederan, Saxony, about 1600; d. about 1651.

Klengel (August Alexander) composed "Canons et Fugues," concertos, and other piano music; court organist at Dresden; pupil of Clementi. B. Dresden, Jan. 27, 1783; d. Nov. 22, 1852, Dresden.

Klengel (Julius) composed for and played 'cello, Gewandhaus Quartet and Orchestra; royal professor and 'cello teacher, Leipsic Conservatory; pupil of Emile Hegar, and of harmony with Jadassohn. B. Leipsic, Sept. 24, 1859; add. Leipsic. **Paul** played violin; assistant court conductor, Stuttgart; conductor Arion Society, Leipsic, 1893–8; Deutscher Liederkranz, New York, 1898–1903, when he again became conductor of the Leipsic Arion; composed songs; Dr. Phil. B. May 13, 1854, Leipsic; brother of JULIUS; add. Leipsic.

Klenovsky (Nicholas Semenovich) composed an a cappella "Georgian Liturgy," 1902; incidental music to "Messaline," "Antony and Cleopatra," ballets; collected and harmonized Russian folksongs with Melgounov; conducted imperial opera at Moscow; directed music school at Tiflis; assistant imperial chapelmaster, 1902; pupil of Moscow Conservatory. B. 1857, Odessa; add. St. Petersburg.

Klindworth (Karl) edited new critical edition of Chopin; arranged piano score of the "Ring des Nibelungen"; played piano and gave orchestral concerts in London, 1854–68, then became piano teacher, Moscow Conservatory. In 1882 he became joint conductor of Berlin Philharmonic concerts and established his own school, later merged with that of Scharwenka; in 1893 retired to Potsdam as teacher and composer; in youth a violin player, then piano pupil of Liszt, at Weimar, 1852–54. B. Hanover, Sept. 25, 1830; add. Potsdam.

Klingel. *Ger.* Small bell.

Klotz (Egidius) made violins at Mittenwald in the Bavarian Alps; said to have been a pupil of Stainer, 17th century. **Matthias** made violins, dated Mittenwald, 1670 to 1696; pupil of his father EGIDIUS. B. 1653; d. 1743. **Sebastian** and **Joseph** made the best instruments of any of the family. They were sons of MATTHIAS. Other instrument makers of the name were **George, Michael, Charles,** and a younger **Egidius.** Many instruments made by members of this family are accepted as Stainers, the Stainer model having been adopted by most of them.

Klughardt (August Friedrich Martin) composed the operas "Miriam," Weimar, 1871; "Iwein" and "Gudrun," 1879 and 1882, Neustrelitz; "Die Hochzeit des Mönchs," Dessau, 1886; five symphonies, the oratorios "Die Zerstörung Jerusalems," "Die Grablegung Christi," "Judith"; court music director at Weimar, Neustrelitz and Dessau; follower of Liszt. B. Cöthen, Nov. 30, 1847; d. Aug. 3, 1902, Dessau.

Knabe (William) made pianos in Baltimore, 1837, at first with Henry Gaehle, later in partnership with his sons **Ernest** and **William,** and his son-in-law **Charles Kniedel.** The business grew to large proportions. B. 1797, Kreutzburg, Saxe-Weimar; d. 1864, Baltimore. In 1908 the business had descended to the third generation. **Ernest J.,** b. July 5, 1869, Baltimore; add. Baltimore; and **William,** b. Mar. 23, 1872, Baltimore; add. New York.

Knapp (William) composed the psalm tune "Wareham" or "Blandford"; published "New Sett of Psalms and Anthems in four parts," 1738; parish clerk of Poole, Eng. B. 1698; d. Poole, 1768.

Knapton (Samuel) published music in York, Eng., toward the close of the 18th century. **Philip** composed overtures and piano pieces; was assistant conductor at the York Festivals, 1823–28; continued the publishing business of his father, SAMUEL. B. 1788, York; d. June 20, 1833, York.

Knecht (Justin Heinrich) composed "Le Portrait Musical de la Nature," a symphony having a programme like that of Beethoven's Pastoral, which it antedates, but does not otherwise resemble; wrote on theory; played organ; court opera and concert director at Stuttgart. B. Biberach, Suabia, Sept. 30, 1752; d. Dec. 1, 1817, Biberach.

Knee Stop. Lever controlling the swell on harmoniums, operated by the knees.

Kneisel (Franz) founded the Kneisel String Quartet; long the chief exponent of chamber music in America; was concertmeister of the Boston Symphony Orchestra, 1885 to 1903, when he retired to give his whole time to chamber music; associated conductor of the Worcester (Mass.) Festivals of 1902 and 1903; taught violin in Institute of Musical Art, New York, 1905–8. Mr. Kneisel's first teacher was his father, a bandmaster of Olmutz, Moravia. At 15 he captured the violin prize at the Bucharest Conservatory, then studied with Grun and Hellmesberger at the Vienna

Conservatory. In 1882 he became solo violinist at the Hofburg Theatre, Vienna; in 1884 concertmeister of the Bilse Orchestra, Berlin. B. Jan. 26, 1865, Bucharest; add. New York. The **Kneisel Quartette** was founded in 1885 under the patronage of Mr. Henry L. Higginson, of Boston. For many years the members were Franz Kneisel, first violin; A. Theodorowicz, second violin; Louis Svecenski, viola; Alwyn SCHROEDER, 'cello. In 1908 the members besides Mr. Kneisel were **Louis Svecenski,** who played viola. Violin pupil of the Vienna Conservatory, Svecenski settled in Boston, 1885, as a first violin in the Boston Symphony Orchestra, and was an original member of the quartette. In the latter years of his orchestral engagement he led the violas; then taught, New York. **Julius Roentgen** played second violin. Son of a pianist and grandson of a concertmeister at the Gewandhaus, Roentgen was a pupil of Dr. Joachim, and resigned as concertmeister of the Düsseldorf Symphony Orchestra to join the quartette. B. Amsterdam, 1882; add. New York. **Willem Willeke** played 'cello. Pupil of The Hague Conservatory under Hartog, and later of the Rotterdam Conservatory, he became solo 'cellist at Riga, 1896; then taught at Düsseldorf; toured; became solo 'cellist with Leipsic Philharmonic Orchestra, 1901–3; then solo 'cellist Covent Garden and Imperial Vienna operas. B. The Hague, Sept. 29, 1878; add. New York.

Knell. Tolling of a bell.

Kneller Hall became the Royal British Military School of Music in 1887, and provides both a practical course for bandsmen and a normal course for bandmasters. Bandmasters in the British army are rated as warrant officers and have an allowance of 70 pounds per annum in addition to regimental pay.

Knicky-Knackers. BONES.

Kniegeige. *Ger.* Viola da Gamba.

Knight (Rev. Joseph Philip) composed "Rocked in the Cradle of the Deep," in all about 200 songs, several of which were once highly popular; pupil of Corfe; Anglican clergyman. B. July 26, 1812, Bradford-on-Avon; son of the Rev. Francis, D.D.; d. June 2, 1887, Great Yarmouth, Eng.

Knorr (Iwan) composed "Ukrainsche Liebeslieder," for four voices and piano, to his own verses; symphonic fantasie for orchestra, the opera "Dunja," Coblentz, Mar. 23, 1904; taught at the Hoch Conservatory, Frankfort-am-Main; pupil of the Leipsic Conservatory. B. Jan. 3, 1853, Mewe, West Prussia; add. Frankfort.

Knott (John) composed and compiled church music issued as "Sacred Harmony," etc., and "Selections of Tunes," Aberdeen, 1814, and Edinburgh, 1824. B. Sevenoaks, Kent; d. 1837, Edinburgh.

Knüpfer (Sebastian) composed church cantatas, funeral motets; became cantor of the Leipsic Thomasschule, 1657. B. Asch, Saxony, Sept. 7, 1633; d. 1676.

Knyvett (Charles) sang Eng. Chapel Royal and Ancient Concerts; helped found Vocal Concerts with Samuel Harrison, 1791–94; organist Eng. Chapel Royal. B. Feb. 22, 1752; d. Jan. 19, 1822, London. **Charles** played organ St. George's, Hanover Square, London; composed glees; published "Selection of Psalm Tunes," 1823. B. 1773, London; son of CHARLES; d. Nov. 2, 1852. **William** composed the prize glee "When the fair rose," anthems for the coronation of George IV and Victoria; sang, Eng. Chapel Royal; conducted Concerts of Ancient Music, York and Birmingham Festivals. B. April 21, 1779; son of the elder CHARLES; d. Nov. 17, 1856, Ryde. **Deborah** sang in English concerts and oratorio; pupil of Greatorex. B. Shaw, Lancashire; m. WILLIAM, 1826; d. 1876.

Kobbé (Gustav) wrote "Wagner's Life and Works," "The Ring of the Nibelung," "Plays for Amateurs," "My Rosary and other poems"; composed songs, taught piano; pupil of Adof Hagen, Wiesbaden, and Mosenthal, New York; graduate Columbia College and Law School. B. Mar. 4,

1857, New York; add. Morristown, N. J.

Koch (Heinrich Christoph) wrote on theory, a dictionary of music, which was completed by von Dommer; violinist and chamber musician at Weimar. B. Oct. 10, 1749, Rudolstadt; d. Mar. 12, 1816, Rudolstadt.

Köchel, von (Ritter Dr. Ludwig) prepared a complete thematic catalogue of Mozart's works; was famous as botanist and mineralogist; became Imperial Councilor and Knight of the Order of Leopold. B. Stein, near Krems, Jan. 14, 1800; d. June 3, 1877, Vienna.

Kochetov (Nicholas Razoumnikovich) composed the opera "A Terrible Revenge," after Gogol's story; Arabian suite for orchestra; symphony in E minor, 24 songs; wrote music criticism for Moscow publications. B. July 8, 1864, Oranienbaum; add. Moscow.

Koczalski (Raoul) played piano; debut at seven; retired 1896, at which time his compositions had reached Op. 46. B. Jan. 3, 1885, Warsaw; add. Warsaw.

Köhler (Christian Louis Heinrich) composed two books of piano etudes, Op. 112 and Op. 128; "Maria Dolores" and two other operas, the ballet "Zauberkomponist"; conducted at Marienburg and Elbing. B. Brunswick, Sept. 5, 1820; d. Feb. 16, 1886, Königsberg.

Köhler (John) made military band instruments in London, 1780; bandmaster Lancashire Volunteers. B. Volkenrode, near Cassel. **John**, his nephew, succeeded to the business, giving way to his son, **John Augustus**, and in 1908 the business was in the hands of **Augustus Charles**, grandson of the second JOHN.

Kolb (Karlmann) composed church music; played organ in the Benedictine Abbey of Aschbach, where he was ordained priest, 1729; later was permitted to enter a Munich household as tutor. B. Köstlarn, Bavaria, 1703; d. 1765, Munich.

Köler (David) composed "Ten Psalms" to German text for four to six voices; chapelmaster at Güstrow and cantor at the Zwickau Marienkirche. B. Zwickau; d. 1565, Zwickau.

Kollmann (August Friedrich Christian) composed psalms, songs, sonatas, "The Shipwreck," a symphony for orchestra; wrote on theory; played organ in the German Chapel of George III, of Eng. B. 1756, Engelbostel, Hanover; d. April 19, 1829, London. **George August** succeeded to the post of organist held by his father A. F. C. D. Mar. 19, 1845.

Kömpel (August) played violin; concertmeister at Weimar; pupil of Spohr. B. Brückenau, Aug. 15, 1831; d. April 7, 1891, Weimar.

König (Johann Balthasar) edited the "Harmonischer Lieder-Schatz," Frankfort, 1738, which contains 1940 chorales for use in the evangelical German churches; directed church music in Frankfort-am-Main. B. 1691; d. 1758.

Königskinder. Engelbert Humperdinck's fairy opera in three acts, to book by Ernst Rosmer, was first performed Jan. 23, 1897, at Munich, and subsequently in an English version in London. While it did not achieve the instant popularity of its predecessor, "HANSEL UND GRETEL," it is likewise music drama of the strictest Wagnerian type. The composer was revising the work, 1908.

Königsperger (Marianus) composed church music, sonatas, and symphonies and dramatic music; played organ admirably; devoted his profits to the purchase of a new organ in the Benedictine Abbey of Prüfening, near Ratisbon, where he was a monk, as well as organist and music director. B. Roding, Bavaria, Dec. 4, 1708; d. Oct. 9, 1769.

Königin von Saba. Carl Goldmark's four-act opera, to book by J. Mosenthal, was first performed Mar. 10, 1875, at Vienna. Assad, favourite of King Solomon, is about to marry Sulamith, daughter of the High Priest. The Queen of Sheba, journeying to Jerusalem on her famous visit to the wise king, is surprised by Assad in her bath in a forest pool. Assad loves her, but is unable to learn who she is, and, by advice of Solomon,

prepares to forget the strange woman in marriage with Sulamith. The Queen of Sheba, attended by Astoroth and a great retinue, enter at this moment, and it is understood that she is to unveil for the first time before Solomon. As her features are revealed Assad at once recognizes her. She seems not to know him, however, but when she hears Solomon comfort Assad, assuring him that on the morrow he shall be united to his bride, the Queen rages with jealousy. That night Astoroth lures Assad to a fountain, where the Queen awaits him, and he again falls victim to her charms. The wedding procession is interrupted the next morning by the entrance of the Queen, bearing rich gifts for the bride. Overwhelmed by her beauty, Assad throws away the nuptial ring which Solomon has given him, and openly avows his passion for the Queen. The priests believe Assad possessed by an evil spirit, which they undertake to exorcise, but Assad, who hears his name murmured by the Queen, falls to his knees and worships her as a goddess. For this desecration of the temple the priests demand Assad's death. Solomon merely decrees that his favourite shall go into exile, and the Queen, vainly seeking to ensnare the King himself, again finds an opportunity to try her wiles on Assad, who is alone in the desert when the Queen overtakes him on her homeward journey. But Assad has repented of his sin and folly. He curses her, and invokes Heaven's blessing upon Sulamith. Finally the temptress leaves him, and as he sinks by the wayside Sulamith finds him, and he expires in her arms.

Konius (Georges E.) composed the ballet "Daita," Moscow, 1896; the orchestral suite "Child Life," Op. 1; cantata in memory of Alexander III, Op. 8; symphonic poem "From the World of Illusion," Op. 23; piano music; taught Moscow Conservatory, and from 1902 in the Moscow Philharmonic Society's Music School; pupil of Taneiev and Arensky, Moscow Conservatory. B. Sept. 30, 1862, Moscow; add. Moscow.

Kontski, de (Charles) played piano; debut at seven in Warsaw; later taught in Warsaw and Paris. B. Sept. 6, 1815, Warsaw; d. Paris, Aug. 27, 1867. **Antoine** composed "Réveil du Lion" and other salon pieces for piano; the opera "Les deux distraits," London, 1872; played piano in tours of Europe and America. B. Oct. 27, 1817, Cracow; d. Dec. 7, 1899, Nowogrod, Lithuania. **Stanislas** played piano in Paris and St. Petersburg; pupil of his brother ANTOINE. B. Oct. 8, 1820; add. Paris. **Apollinaire** played violin; court musician to Russian Emperor; director Warsaw Conservatory; pupil of Paganini, and in early life of his brother CHARLES and the Warsaw Conservatory. B. Oct. 23, 1825, Warsaw; d. June 29, 1879, Warsaw.

Kopfstimme. *Ger.* Head voice.

Koppeln. *Ger.* Couplers.

Korbay (Francis Alexander) composed "Nuptiale" for orchestra, songs; sang ten., Budapest Opera, 1865–68; lectured and gave song recitals, New York, 1871–73; taught singing Royal Academy of Music, London, 1894; godson of Liszt. B. May 8, 1846, Budapest; add. London.

Korestchenko (Arsene Nicholaevich) composed the operas "Balthasar's Feast," "The Angel of Death," "The Ice Palace," the ballet "Magic Mirror," incidental music to "The Trojans," and "Iphigénia in Aulis," a lyric symphony, Op. 23; two symphonic sketches; taught harmony, Moscow Conservatory, in which he had been a prize pupil. B. Dec. 18, 1870, Moscow; add. Moscow.

Kotželuch (Johann Anton) composed a cantata for sop., Op. 7, oratorios, operas; chapelmaster Prague Cathedral. B. Dec. 13, 1738, Welwarn, Bohemia; d. Feb. 3, 1814, Prague. **Leopold** composed the operas "Judith," "Debora und Sisera," the oratorio "Moses in Aegypten," 30 symphonies, 24 ballets; court composer to Leopold II of Austria on Mozart's death; pupil of his uncle JOHANN ANTON. B. about 1754, Welwarn; d. May 7, 1818.

Kotzwara (Franz) composed "The

Battle of Prague," sonatas, songs; played viola London orchestras. B. Prague; d. 1791, London.

Koven (Reginald de) composed "Robin Hood," "The Golden Butterfly," and a dozen other comic operas; the grand opera "Trilby"; 300 songs; and works for piano and for orchestra. He wrote much criticism, and founded the Washington Symphony Orchestra. B. 1861, Middletown, Conn.; add. New York.

Kraft. *Ger.* Vigour, energy.

Kraft (Anton) composed chamber music; played 'cello and baritone under Haydn in Esterhazy's band; finally entered service of Prince Lobkowitz. B. Rokitzan, near Pilsen, Dec. 30, 1752; d. Aug. 28, 1820, Vienna. **Nicolaus** played 'cello, and composed chamber music; court musician at Stuttgart. B. Esterház, Dec. 14, 1778; d. May 18, 1853. **Friedrich** played 'cello, Stuttgart Court Orchestra. B. Feb. 12, 1807, Vienna; d. Stuttgart.

Krakoviak or **Cracovienne.** Polish dance in 2–4 time.

Krauss (Marie Gabrielle) sang sop. in opera with great success at Vienna, Paris, and St. Petersburg; pupil of Vienna Conservatory and of Marchesi. B. Vienna, Mar. 23, 1842; d. 1906.

Krebs (Johann Ludwig) composed "Klavier Uebungen," containing fugues, suites, and sonatas; church music; favourite pupil of Johann Sebastian Bach. B. Feb. 10, 1713, Buttelstädt, Thuringia; d. 1780.

Ehrenfried Christian Traugott became court organist and music director at Altenburg, in succession to his father, JOHANN LUDWIG. **Johann Gottfried** became organist and music director at Altenburg on the death of his brother, E. C. T.

Krebs (Karl August) composed the operas "Silva," 1830; "Agnes Bernauer," 1835; songs, church music; conductor Hamburg Theatre, 1827–50, when he became chapelmaster to the Dresden court; son of A. and Charlotte Miedcke, but was adopted by the singer Krebs. B. Nuremberg, Jan. 16, 1804; d. May 16, 1880. **Marie** played piano; debut at 11; later touring Europe and America; pupil of her father, KARL AUGUST. B. Dresden, Dec. 5, 1851; m. Mr. Brenning; d. June 27, 1900.

Krehbiel (Henry Edward) wrote "Notes on the Cultivation of Choral Music and the Oratorio Society of New York"; "Review of the New York Musical Season" (annual, 1885–90); "Studies in the Wagnerian Drama," "The Philharmonic Society of New York," "How to Listen to Music," "Music and Manners in the Classical Period"; criticisms in the New York "Tribune" from 1880, and for six years prior to that date in the Cincinnati "Gazette"; lectured New York Institute of Musical Art; Chevalier of the Legion of Honor. B. Mar. 10, 1854, Ann Arbor, Mich.; add. New York.

Kreisler (Fritz) played violin; debut at seven in a children's concert given in Vienna by Carlotta Patti, later developing into a virtuoso. Son of a physician in Vienna who was a talented amateur; he became a pupil of Hellmesberger and Auer at the Vienna Conservatory, where at ten he won the gold medal for violin playing; then of Massart and Delibes (theory), at the Paris Conservatoire, where he won the gold medal at 12; toured America with Moritz Rosenthal at 14. Retiring for a time, he studied medicine in Vienna, art in Paris and Rome; became an officer in the Uhlans, but in 1899 returned to the concert stage. His first great success was achieved in the United States, which he frequently revisited, notably in 1908. B. Feb. 2, 1875; add. Vienna.

Kreisleriana. Robert Schumann's piano fantasias were named after the eccentric chapelmaster in one of Hoffmann's stories.

Kreislieder. *Ger.* Song cycle.

Kreissle von Hellborn (Heinrich) wrote a notable life of Schubert; Dr. Jur. and imperial financial secretary at Vienna. B. 1812, Vienna; d. April 6, 1869.

Kretschmer (Edmund) composed the operas "Die Folkunger," "Heinrich der Loewe," "Der Flüchtling," "Schön Rohtraut," masses, choruses;

court organist at Dresden; pupil of Julius Otto and Johann Schneider. B. Ostritz, Saxony, Aug. 31, 1830; d. Sept. 13, 1908.

Kretzschmar (August Ferdinand Hermann) composed part songs and organ music; taught Leipsic Conservatory, 1871; conducted musical societies, the Metz Theatre, 1876; directed music Rostock University, 1877; Leipsic University, 1887–98; organized Academic Orchestral concerts, 1890; wrote criticism, analytical programmes, and lectured. B. Jan. 19, 1848, Olbernhau, Saxony; add. Leipsic.

Kreutzer (Conradin) composed "Conradin von Schwaben," "Das Nachtlager in Granada," "Der Verschwender," "Cordelia," and in all 30 operas; "Die Sendung Mosis," an oratorio; songs, and incidental music; chapelmaster to the King of Würtemberg, and at the Kärthnerthor and Josephstadt theatres, Vienna; pupil of Albrechtsberger. B. Messkirch, Baden, Nov. 22, 1780; d. Dec. 14, 1849, Riga.

Kreutzer (Rodolphe) composed 40 études or caprices for violin never surpassed in usefulness to violin students, prepared with Rode and Baillot the celebrated "Méthode de Violon," still used by students; ranked with the greatest violinists of his day (Beethoven dedicated a famous sonata to him), and as one of the best of teachers and most popular of composers. Kreutzer received his first lessons from his father and from Stamitz, but on becoming first violin in the French Chapel Royal through the influence of Marie Antoinette, he profited largely by studying the methods of Mestrino and Viotti. Later he was solo violinist at the Théâtre des Italiens, and at the Opéra in succession to Rode. Meantime "Jeanne d'Arc," 1790; "Paul et Virginie," 1791; and "Lodöiska," 1791; spread his fame as a composer, and he produced in all 39 operas and ballets, 19 violin concertos, 15 string quartets, etc. In 1798 he met Beethoven in Vienna, while with Bernadotte, the French ambassador. On the establishment of the Conservatoire in Paris he was made first violin teacher, held appointments under Napoleon as First Consul and as Emperor, and in 1815 became chapelmaster to Louis XVIII and Chevalier of the Legion of Honor. From 1817 to 1824 he was chief conductor at the Académie, but a year later broke his arm and retired from active life. His last opera, "Mathilde," to his great distress, was refused a hearing. B. Nov. 16, 1766, Versailles; d. June 6, 1831, Geneva. **Auguste** played violin in the chapels of Napoleon and Louis XVIII, succeeded his brother RODOLPHE at the Conservatoire. B. 1781, Versailles; d. Aug. 31, 1832, Paris. **Léon** wrote music criticism for Parisian periodicals. B. Sept. 23, 1817; son of AUGUSTE; d. Oct. 6, 1868, Vichy.

Kreutzer Sonata. Ludwig van Beethoven's celebrated sonata for violin and piano, Op. 47, was first performed in 1803 by the composer and the mulatto violinist Bridgetower at an Augarten concert. It was dedicated to Rodolphe Kreutzer, described as the composer's friend.

Kreuz. *Ger.* Sharp. **Doppel,** double sharp.

Kreuz (Emil) composed for and played viola; member of Gompertz Quartet, 1888–1903, and since then attached to Covent Garden Opera. B. May 25, 1867, Elberfeld; add. London.

Krieger (Adam) wrote and composed songs; organist to the Elector of Saxony; pupil of Scheidt and Heinrich Schütz. B. Driesen, Prussia, Jan. 7, 1634; d. Dresden, June 30, 1666.

Krieger (Johann Philipp) composed songs, operettas, 12 sonatas for violin and viola da gamba with cembalo; chapelmaster at Saxe-Weissenfels; ennobled by the Emperor. B. Nuremberg, Feb. 26, 1649; d. Weissenfels, Feb. 6, 1725. **Johann** composed organ music, songs, clavier pieces published as "Anmuthige Clavier-Uebung," much admired by Handel; music director and organist at Zittau. B. Nuremberg, Jan. 1, 1652; younger brother of JOHANN PHILIPP; d. July 18, 1735, Zittau.

Kriegslied or Kriegsgesang. *Ger.* Warsong.

Kroll (Franz) edited works of Bach and Mozart; taught in Berlin. B. Bromberg, June 22, 1820; d. May 28, 1877, Berlin.

Krome. *Ger.* Quaver.

Krommer (Franz) composed 69 string quartets and quintets, two four-part masses with orchestra and organ, music for wind instruments; violinist and chapelmaster to Count Styrum, and later to the Emperor. B. Kamenitz, Moravia, Dec. 5, 1759; d. Jan. 8, 1831.

Krotalon. CROTALUM.

Krumm. *Ger.* Crooked or bent.

Krummhorn. Obsolete woodwind instrument which gives its name to an organ stop of reed pipes; 8-ft. pitch, variously known as Cromorne, Clarinet, and Cremona.

Krumpholz (Johann Baptist) composed six grand concertos for harp, 32 sonatas with violin accompaniment, symphonies for harp and small orchestra; harp virtuoso, teacher, and at one time member of Haydn's Orchestra at Esterhâz, he finally settled in Paris. B. Zlonitz, near Prague, 1745; drowned himself in the Seine after the elopement of his wife, Feb. 19, 1790. His wife, born **Meyer**, gave harp concerts in London, 1788–1802. Pupil of JOHANN BAPTIST, whom she married at 16, but afterwards deserted. **Wenzel** played violin, Vienna Court Opera, and mandolin; was among the first to recognize the genius of Beethoven, who composed a mandolin sonata for him, and "Gesang der Mönche" to his memory. B. 1750; brother of JOHANN BAPTIST; d. May 2, 1817, Vienna.

Kruse (Johann Secundus) played violin, 1892, in the Joachim Quartet; pupil of Joachim and his assistant at the Berlin Hochschule; founded his own quartet; conducted Saturday and Monday Popular Concerts in London, 1902; gave festival concerts. B. Mar. 22, 1859, Melbourne, Australia; add. London.

Krustische Instrumente. *Ger.* Instrument of percussion.

Kubelik (Jan) played violin; debut in Vienna at eight, and on maturity, touring Europe and America. Son of a market gardener with some skill in music, who was his first teacher, young Kubelik became a pupil of Sevcik at the Prague Conservatory, 1892, where he remained six years. A successful appearance in Vienna, 1898, led to a tour of Italy. While in Rome he received the order of St. Gregory the Great from Pope Leo XIII. An American tour, 1902–3 established his fame and fortune. In Aug., 1903, he married Countess Czaky-Szell and became an Hungarian citizen. He revisited the United States in the season of 1907–8. B. July 5, 1880, Michle, near Prague; add. Debreczin, Hungary.

Kücken (Friedrich Wilhelm) composed the operas "Die Flucht nach der Schweiz," "Der Prätendent," Stuttgart, April 21, 1847, many once highly popular songs; chapelmaster at Stuttgart in succession to Lindpainter; pupil of Sechter, Vienna, Halévy and Bordogni, Paris. B. Nov. 16, 1810, Bleckede, Hanover; d. April 13, 1882, Schwerin.

Kufferath (Hubert Ferdinand) composed a symphony, piano concerto, string quartet; played violin and piano; taught theory at the Brussels Conservatory; pianist to Leopold I. B. June 10, 1818, Mühlheim; d. June 23, 1896, Brussels. **Maurice** became director of the Théâtre de la Monnaie, Brussels, 1900, producing many new works of the French and Belgian schools; wrote lives of Berlioz and Vieuxtemps, monographs on Wagner operas, which he mounted for performance in Brussels; an editor of the "Independence Belge," 1873–1900; Chevalier of the order of Leopold, of the Sauveur de Grèce; commander of the order of Alphonso XII. B. Jan. 8, 1852, Brussels; son of HUBERT FERDINAND; add. Brussels. **Antonia** sang sop. in concert, especially known for interpretations of Schumann and Brahms. B. Oct. 28, 1857, Brussels; daughter of HUBERT FERDINAND; m. Edward Speyer, England, 1885, and retired.

Kugelmann (Hans) published a song book for the Lutheran Church, 1540, containing several of his own

compositions; trumpeter at Innsbruck; later chapelmaster at Königsberg to Duke Albert. B. Augsburg; d. 1542, Königsberg.

Kuhe (Wilhelm) composed salon pieces; gave concerts, played, and taught at Brighton and London; taught Royal Academy of Music, London, 1886–1904. B. Prague, Dec. 10, 1823; add. Brighton.

Kuhhorn. *Ger.* Cow horn or Cor de vaches.

Kuhlau (Friedrich) composed operas, flute music, some piano pieces, which are still performed; became first flautist and then composer to the King of Denmark. B. Sept. 11, 1786, Uelzen, Hanover; d. Mar. 12, 1832, Copenhagen.

Kühmstedt (Friedrich) composed organ music, oratorios, operas, symphonies; wrote on theory; pupil of C. H. Rinck. B. Dec. 20, 1809, Oldisleben, Saxe-Weimar; d. Jan. 10, 1858, Eisenach.

Kuhnau (Johann) composed "Eine Sonata aus dem B" in three movements, published in his "Sieben Partien," Leipsic, 1695, now regarded as the first work in modern sonata form; a collection of suites, "Biblical Sonatas," which are interesting examples of early programme music; wrote on theory; organist and cantor of the Thomaskirche, Leipsic, lecturer Leipsic University. B. 1660, Geising, Bohemia; d. June 25, 1722.

Kuhnau (Johann Christoph) composed 4-part chorales; edited choral book; cantor and organist Dreifältigkeitskirche, Berlin; conducted choral works. B. Feb. 10, 1735, Volkstädt, near Eisleben; d. Oct. 13, 1805.

Kullak (Theodor) composed concerto in C minor for piano with orchestra, Op. 55; concert etude, Op. 121; collections of small piano pieces, including "Kinderleben" and "Deux Portefeuilles de Musique"; wrote valuable "School of Octave Playing"; with Marx and Stern founded the institution now known in Berlin as the Stern Conservatory, later the Neue Akademie der Tonkunst, Berlin; became court pianist to the King of Prussia, 1846; pupil of Czerny. B. Krotoschin, Posen, Sept. 12, 1818; d. Mar. 1, 1882. **Franz** composed the opera "Inez de Castro," Berlin, 1877; succeeded his father, THEODOR, as head of Neue Akademie der Tonkunst. B. April 12, 1842, Berlin; add. Berlin. **Adolf** wrote "Aesthetik des Clavierspiels," Berlin, 1861, and criticism for Berlin press. B. Feb. 23, 1823; brother of THEODOR; d. Dec. 25, 1862, Berlin.

Kummer (Friedrich August) composed 200 entr'acts for the Dresden Theatre, where he played 'cello; wrote a "Violoncello School"; composed concertos and fantasias for 'cello. B. Aug. 5, 1797, Meiningen; d. May 22, 1879, Dresden.

Kuntzen (Johann Paul) composed operas, oratorios; sang at Leipsic Opera; became chapelmaster at Zerbst and Wittenberg, composer to Hamburg Opera, and finally organist of the Lübeck Marienkirche. B. Leisnig, Saxony, Aug. 30, 1696; d. Mar. 20, 1757, Lübeck. **Adolf Karl** composed passions, oratorios, church cantatas, 12 sonatas for harpsichord; toured Europe as clavier virtuoso; became organist at the Lübeck Marienkirche in succession to his father, JOHANN PAUL. B. Sept. 22, 1720, Wittenberg; d. 1781, Lübeck. **Friedrich Ludwig Aemilius** composed "Holger Danske" and other Danish operas; became director Royal Copenhagen Opera. B. Sept. 24, 1761, Lübeck; son of ADOLPH KARL; d. 1817, Copenhagen.

Kuntzsch (Johann Gottfried) taught piano to Robert Schumann, who dedicated his piano studies, Op. 56, to him. D. 1854.

Kupsch (Karl Gustav) directed the Singing Academy of Rotterdam, later the theatres at Freiburg and at Naumberg; taught theory to Robert Schumann. B. Berlin; d. July 30, 1846, Naumberg.

Kurz. *Ger.* Short.

Kyrie Eleison. *Gr.* "Lord have mercy." Part of the MASS immediately following the Introitus and preceding the Gloria in Excelsis.

Kyrielle. *Fr.* Litany.

L is the abbreviation for left, as **L. H.**, left hand.

La is the syllable used in solmisation for A; the synonym for A in French and Italian.

La Bémol. *Fr.* The note A flat.

La Bémol Majeur. *Fr.* Key of A flat major.

La Bémol Mineur. *Fr.* Key of A flat minor.

Labial. Having lips; flue pipes as distinguished from reeds.

Labialstimmen. *Ger.* Lip-stops or flue organ pipes.

Labitzky (Josef) composed dances; founded orchestra and gave concerts from St. Petersburg to London. B. July 4, 1802, Schönfeld, Eger; d. Carlsbad, Aug. 19, 1881. **August** was associated with his father, JOSEF, until 1853; then settled in Carlsbad as composer and conductor. B. Oct. 22, 1832. **Wilhelm** played violin; settled in Toronto, Can.

Labium. *L.* "Lip" (of organ pipe).

Lablache (Luigi) became the most famous bass of his generation, possessing a voice of extraordinary power, ranging from E flat to e' flat, and a dramatic talent which made him equally at home in comedy or tragedy. Born of an Irish mother and French father at Naples, Lablache studied violin and 'cello at the Conservatorio della Pieta de' Turchini, but in 1812 made his debut in Naples as a buffo, later appearing as primo basso at Palermo, Milan, and from 1824 throughout Europe until 1857. His "Méthode de chant" was published in Paris by Canaux. B. Dec. 6, 1794; d. Jan. 23, 1858, Naples.

La Borde, de (Jean Benjamin) composed 50 operas, songs; wrote "Essai sur la Musique ancienne et moderne," 1780. B. Sept. 5, 1734, Paris; guillotined, July 22, 1794, Paris.

Lachner (Theodor) played organ and directed chorus of the Munich Court Theatre; son and pupil of an organist at Rain, Bavaria. B. 1798; d. May 22, 1877. **Franz** composed the oratorios "Moses," "Die vier Menschenalter"; the operas "Die Bürgschaft," "Alidia," "Catarina Cornaro," "Benvenuto Cellini," a requiem, three masses, eight symphonies, seven suites, songs; chapelmaster of the Kärnthnerthor Theatre, Vienna; court conductor at Mannheim; general music director from 1852 to 1865, at Munich. B. April 2, 1803; son of THEODOR; d. Jan. 20, 1890, Munich. **Ignaz** composed the operas "Der Geisterturm," "Die Regenbrüder," "Loreley," ballets, symphonies, "Überall Du," and other popular songs; assisted his brother FRANZ at Vienna and Munich, became chapelmaster at Stockholm, 1858. B. Sept. 11, 1807; d. Feb. 24, 1895, Hanover. **Vincenz** composed the prize song "In der Ferne," music to "Turandot"; conducted opera in London and Mannheim; taught in Carlsruhe Conservatory. B. July 19, 1811; son of THEODOR; d. Jan. 22, 1893, Carlsruhe. **Thekla** played organ at St. George's Church, Augsburg. B. Munich; daughter of THEODOR; d. Augsburg. **Christiane** played organ at Munich. B. Munich, 1805; daughter of THEODOR; d. Munich.

Lachnith (Ludwig Wenzel) composed opera; played horn; was best known as a "deranger" of other composers' music, butchering "Zauberflöte" and other masterpieces. B. Prague, July 7, 1746; d. Oct. 3, 1820.

Lacombe (Louis Brouillon) composed "Manfred," 1847, and "Arva," 1850; dramatic symphonies for soli, chorus, and orchestra; "Sapho," a melodrama with choruses, which won a prize at the Paris Exposition, 1878; the operas "La Madone," Théâtre Lyrique, 1860; "Winkelried," "Le Tonnelier de Nuremburg" ("Meister Martin und seine Gesellen"), "Korrigan," which were posthumously performed; solo studies for piano, chamber music; prize piano pupil Paris Conservatoire, later of Czerny. B. Bourges, Nov. 26, 1818; d. Sept. 30, 1884, St. Vaast la Hougue.

Lacombe (Paul) composed three symphonies, divertissement and suite for orchestra, three violin sonatas, won the Chartier prize, 1889, with chamber music; became correspond-

ing member of the Institut, 1901. B. July 11, 1837, Carcassonne; add. Paris.

Lacrimoso. *It.* Mournfully, tearfully.

Lacy (John) sang bass in London concerts; lived in Calcutta, 1818–26. B. Bath, Eng.; d. 1865, Devonshire. **Mrs. Francesco Bianchi Jackson** sang in London concerts. B. 1776, London; m. Bianchi, 1800; after his death m. LACY, 1812. D. May 19, 1858, Ealing.

Lacy (Michael Rophino) played violin; debut at six in Bilbao, later with success in Paris and London; became a comedian; adapted operas for English production; led ballet at King's Theatre, London. B. July 19, 1795, Bilbao; d. Sept. 20, 1867, Pentonville.

Lade. *Ger.* Wind chest of organ.

La Destra. *It.* The right.

La Dièse. *Fr.* The note A sharp.

Lady Henriette. Flotow's, Burgmuller's, and Deldevez' three-act ballet pantomime was first performed Feb. 1, 1844, at the Grand Opéra, Paris. It was afterwards expanded by Flotow as "MARTHA" into his most successful opera.

La Fage, de (Juste Adrien Lenoir) wrote "Cours complet de Plainchant," Paris, 1855, other books on ancient music; edited "Le Plain Chant"; composed songs, church music, and the comic opera "I Creditori." B. Mar. 28, 1801, Paris; d. Mar. 8, 1862, insane asylum of Charenton.

Lafont (Charles Philippe) composed more than 200 once popular ballads, seven violin concertos, two operas; played violin; debut in Hamburg at 11, later solo violinist to the Russian Emperor and to Louis XVIII; pupil of Rode. B. Dec. 1, 1781, Paris; d. Aug. 23, 1839.

Lage. *Ger.* "Position." Used as to violin shifts, chords, harmony.

Lagrimando. *It.* Tearfully, mournfully.

Laguerre (Jean) sang ten. in London operas, 1726–37, as "Mr. Legar." B. about 1700; son of the painter; d. 1748, London.

Lahee (Henry) composed "Love me little, love me long" and other popular songs; the cantatas "The Building of the Ship" and "The Sleeping Beauty"; played organ Holy Trinity Church, Brompton, 1847–74; pupil of Sterndale Bennett, Goss, and Potter. B. April 11, 1826, Chelsea, Eng.; add. Croydon.

La Hèle, de (George) composed eight masses in five, six, and seven parts, to themes taken from Lassus and other celebrated Netherlanders, motets, and chansons; choirmaster at Tournai Cathedral, later chapelmaster of the Spanish Chapel Royal. B. about 1550, Antwerp; d. 1589, Madrid.

L'Heritier (Jean) composed motets and masses; pupil of Josquin des Pres; last publication, "Moteti de la fama," dated Venice, 1555.

L'Homme Armé. Chanson of unknown origin which furnished the canti fermi of many 15th and 16th century masses.

Lahoussaye (Pierre) directed Italian opera in London, 1770–75; Concert Spirituel, Comedie Italien, Théatre Feydeau, Paris, 1779–90; taught Paris Conservatoire. B. April 12, 1735, Paris; d. 1818, Paris.

Lai. *Fr.* Lied; lay.

Laidlaw (Robena Anna) became court pianist to the Queen of Hanover. Schumann dedicated his "Fantasiestücke," Op. 12, to her after she had played at a Gewandhaus concert. B. Bretton, Eng., April 30, 1819; m. Mr Thomson, 1852; d. May 29, 1901, London.

Lajarte, de (Theodore Eduard Dufaure) compiled "Chefs-d'œuvres classiques de l'opéra français"; an annotated catalogue of works produced at the Paris Opéra, of which he was librarian, music criticisms; pupil Paris Conservatoire. B. July 10, 1826, Bordeaux; d. June 20, 1890, Paris.

Lakmé. Leon Delibes's three-act opéra comique, to book by Goudinet and Gille, was first performed in Paris, April 14, 1883, and is well known in England and America in English versions. Gerald, an English army officer, Ellen, and Rose, daugh-

ters of the Viceroy of India, and his friend Frederic, trespass in the garden of Nilakantha, a Brahman priest with a profound hatred of foreigners. Gerald is left alone in the garden, where he meets Lakmé, the lovely daughter of the Brahman, and they are inspired by mutual passion. As her father returns, Lakmé makes Gerald leave; but the old priest sees that his hedge has been broken, and vows to avenge himself on the trespassers. In the second act, disguised as a penitent, Nilakantha takes Lakmé into the market place, where he hopes her singing will assist him in discovering her lover. The plan succeeds, and he stabs Gerald, and then escapes. But Gerald does not die. In the third act we find him in a jungle, nursed back to health by Lakmé. While the girl has gone to bring water from a sacred well, Gerald's regiment marches near enough to his hiding place for him to hear its music, and his friend Frederic recalls him to his duty, and to Ellen, his betrothed. Finding her lover faithless, Lakmé poisons herself with a jungle flower, and dies, but not before Nilakantha comes, still bent on vengeance, only to hear that Gerald has been made holy by the sacred water, and that his daughter has sacrificed herself to the gods in his place. Lakmé's famous bell-song occurs in the second act, "Where strays the Hindoo Maiden?" The ballet music with which this act closes is likewise a popular concert number. The original cast consisted of: Gerald, Talazac, ten.; Frederic, Barré, bar.; Nilakantha, Cobalet, bass; Hadji, Chennevière, ten.; Lakmé, Mlle. van Zandt, sop.; Ellen, con.; Rose, Mlle. Rémy, sop.; Mistress Bentson, Mlle. Molé, sop; Mallika, Mlle. Frandin, mez. sop.

Lalande (Désiré) played oboe and cor anglais in Lamoureux and Hallé concerts; pupil of Paris Conservatoire. B. 1867, Paris; d. Nov. 8, 1904, London.

Lalande (Henriette Clémentine) sang sop. in opera; debut at Naples, 1814, later with great success in Italy, and in London and Paris, 1830–33. B. 1798, Dunkerque; m. the horn player Méric; d. Sept. 7, 1867, Paris.

Lalande, de (Michel Richard) composed 42 motets for chorus and orchestra, the cantata "Concert d'Esulape," the "Ballet des Fees," and other works for the court theatre of Louis XIV and XV of France, to whom he was surintendant of music. B. Dec. 15, 1657, Paris; d. June 18, 1726, Paris.

Lalla Rookh. Felicien David's two-act opera, to book by Lucas and Carré, was first performed May 12, 1862, at the Paris Opéra Comique. Gasparo L. P. Spontini's festival play was first performed Jan. 27, 1821, at Berlin. Frederic Clay's cantata was first sung at the Brighton Festival, 1877. Other musical works based on Thomas Moore's poem are "PARADISE AND THE PERI," the "VEILED PROPHET," Anton Rubinstein's opera "Feramors," composed for the Russian court; C. E. Horn's opera, Dublin, 1822.

Lalo (Eduard Victor Antoine) composed the opera "Le Roi d'Ys," "Symphonie Espagnole," the ballet "Namouna," the pantomime "Néron," 20 songs, the unfinished opera, "La Jacquerie," string quartet in E flat; symphony in G minor; Fantaisie Norvègienne for violin and orchestra, Rhapsodie Norvègienne and Concerto Russe for violin, a violin concerto in F. Pupil of the Lille Conservatory, Lalo made his first appearance in Paris as a viola player in the Armingaud-Jacquard Quartet. "Fiesque," an early attempt at opera, containing a ballet which has since won popularity, was his first important composition. He received the Cross of the Legion of Honor in 1880. B. Jan. 27, 1823, Lille; d. April 22, 1892, Paris.

Lamb (Benjamin) composed an Evening Service and four anthems; played organ, Eton College, Eng., 18th century.

Lambert (George Jackson) composed overtures, chamber music, and for organ and piano; played organ Beverly Minster in succession to his

father, George Lambert, the two holding the post for 96 years. B. Nov. 16, 1794, Beverly, Eng.; d. Jan. 24, 1880.

Lambert (Lucien) composed the operas "Brocéliande," "Le Spahi," "La Flamenca," Théâtre de la Gaîté, Paris, Oct. 30, 1903; "Penticosa," "La sorcière"; incidental music for "Sire Olaf," "Tanger le soir," a Moorish rhapsody for orchestra; songs; pupil of his father, a pianist, later of Massenet and Dubois, in Paris, where he won the Institut prize, 1885, with his lyric scena "Prométhée enchaîné." B. 1859, Paris; add. Paris.

Lambeth (Henry Albert) composed psalms, songs, and piano pieces; conducted Glasgow Choral Union and Select Choir; played organ. B. Jan. 16, 1822, near Gosport; d. June 27, 1895, Glasgow.

Lament. Old title given mournful songs and harp music.

Lamentabile. *It.* Lamentable, mournful.

Lamentabilmente. *It.* Mournfully.

Lamentando, Lamentevole. *It.* Mournful.

Lamentationes Hieremiae. *L.* "Lamentations of Jeremiah," selections from which constitute the office of the TENEBRAE sung at vespers on Thursday, Friday, and Saturday of Holy Week in the Roman Catholic service.

Lamentoso. *It.* Mournful, plaintive.

Lamond (Frederick A.) composed a symphony in A, the overture "Aus dem Schottischen Hochlande," sonata for piano and 'cello; played piano; pupil of Raff Conservatory, von Bülow, and Liszt; debut in Berlin, 1885, later touring Europe and America. B. Jan. 28, 1868, Glasgow; add. Berlin.

Lamoureux (Charles) founded the celebrated Paris concerts which bore his name, 1881, giving many works by Reyer, Lalo, Chabrier, and d'Indy their first hearing, introducing Wagner's music to the French public; was foremost of modern French conductors. A prize violin pupil of the Paris Conservatoire, Lamoureux played in the orchestra of the Gymnase and Opéra, and in 1860, with Colonne, Adam and Pilet, founded a chamber music society, and in 1873 the Société de l'Harmonie sacrée, at which the great oratorios were performed. In 1876 he was conductor at the Opéra Comique, and the same year at the Opéra, and until 1879 sub-conductor of the Conservatoire concerts. Official posts proved irksome, and the complete success of the Nouveaux Concerts, as he called the series with which his name was thereafter associated, justified his withdrawal. From 1896 he took his orchestra on annual visits to London, meeting with a cordial reception there. Camille Chevillard, his son-in-law, became his assistant, and continued the concerts after Lamoureux's death. B. Sept. 21, 1834, Bordeaux; d. Dec. 21, 1899, Paris.

Lampe (John Frederick) composed music to Carey's "Dragon of Wantley," songs, the burletta "Pyramus and Thisbe"; wrote on thorough-bass; played oboe London opera. B. 1703, Saxony; d. July 25, 1751, Edinburgh.

Lamperti (Francesco) taught singing for 25 years, Milan Conservatory, numbering among his pupils Albani, Campanini, Cruvelli, Sembrich, Tiberini, basing his method on that of the old Italian school; wrote on singing; Commander of the Crown of Italy; pupil of the Milan Conservatory. B. Mar. 11, 1813, Savona; d. May 1, 1892, Como.

Lampons. *Fr.* Drinking song.

Lampugnani (Giovanni Battista) composed the operas "Roxana," "Alfonso," "Alceste," and "Siroe," produced in London, 1743–55, where he was conductor; "Semiramide," Milan, 1762; "L'Amore contadino," Lodi, 1766. B. about 1706, Milan; d. about 1789.

Lancers. Quadrilles with elaborate figures.

Landi (Camilla) sang sop. in concerts; debut in Florence, 1884, later in recitals throughout Europe

with occasional operatic appearances in Paris. B. Geneva, 1866; add. Geneva.

Ländler. Styrian peasant dance, in slow 3–4 time, from which the waltz was probably derived. Its name may have been derived from the district of Landel.

Landolfi (Carlo Ferdinando) made violins in Milan patterned on those of Joseph Guarnerius, dated 1750–60.

Landsberg (Ludwig) collected ancient music; taught piano in Rome. B. Breslau; d. May 6, 1858, Rome.

Lang (Dr. Benjamin Johnson) composed the oratorio "David," symphonies, overtures, chamber music; played organ in Boston churches and at concerts of the HANDEL AND HAYDN SOCIETY, 1859-95; conducted Boston Apollo Club, the Caecilia, the Haydn and Handel Society, 1895–97; joint director with Carl Zerrahn at Boston Jubilee; debut as concert pianist, Boston, 1852; pupil of his father, a pianist, of F. G. Hill, in Boston, later of Alfred Jaell, during sojourn in Germany. B. Dec. 28, 1837, Salem, Mass.; d. Honolulu, 1909. **Margaret Ruthven** composed "Totila," "Witichis," and a dramatic overture, "Sappho's Prayer," for con. with orchestra; "Armida," for sop. with orchestra; "Phoebus," for soli, orchestra, and chorus, string quartet, songs, violin, and piano pieces; pupil of her father, DR. B. J., of Louis Schmidt, Dreschler, and Abel for violin; Victor Gluth (Munich) and George W. Chadwick (Boston) for composition and orchestration. B. Nov. 27, 1867, Boston; add. Boston.

Lang (Josephine) composed songs; was greatly admired by Mendelssohn. B. Mar. 14, 1815, Munich; m. Prof. C. R. Köstlin of Tübingen, 1842; d. Dec. 2, 1880, Tübingen.

Lang (Regina Hitzelberg) became court singer at Munich. Beethoven's second version of the song "An die Geliebte" was written in her album during a visit to Vienna. B. 1786, Würzburg; m. Theobald Lang, a violinist; d. Munich.

Langdon (Richard) composed 12 glees, songs, double chant in F; compiled a collection of Psalms and Anthems published as "Divine Harmony," 1774; played organ Ely and Bristol Cathedrals. B. about 1729, Exeter; d. Sept. 8, 1803.

Lange (Hieronymus Gregor) composed "Media vita," and in all some 55 Latin motets; German part songs, masses; school cantor at Frankfort on the Odor, 1574. B. Havelberg, Brandenburg; d. 1587, Breslau.

Lange, de (Samuel) composed for and played organ, St. Lawrence Church, Rotterdam. B. June 9, 1811; d. Rotterdam, May 15, 1884. **Samuel** composed the oratorio "Moses," three symphonies, eight organ sonatas, chamber music; taught Cologne Conservatory; became director Stuttgart Conservatory, 1900; directed choral societies. B. Feb. 22, 1840, Rotterdam; son of SAMUEL; add. Stuttgart. **Daniel** composed the opera "De val van Kuilenburg," two symphonies, Psalm xxii for soli, chorus, and piano, music to "Hernani," 'cello concerto, church music; played organ; taught Amsterdam Conservatory; became director, 1895; directed choral societies. B. July 11, 1841; son of SAMUEL, SR.; add. Amsterdam.

Langhans (Friedrich Wilhelm) composed a violin sonata, prize string quartet, a symphony; wrote a continuation of Ambros's history, other books, criticism; concertmeister at Düsseldorf; taught at Kullak and Scharwenka conservatories, Berlin; pupil of Leipsic Conservatory, and in early life violinist, Gewandhaus Orchestra. B. Sept. 21, 1832, Hamburg; d. June 9, 1892, Berlin.

Langsam. *Ger.* Slow; adagio.

Langshaw (John) became organist Lancaster, Eng., parish church, 1772; made barrel organs for J. C. Smith. D. 1798, Lancaster. **John** composed hymns, chants, piano concertos, songs, organ music; succeeded his father, JOHN, as organist at Lancaster. B. 1763, London; d. Lancaster.

Language or **Languid.** Obstruction placed above the foot of an organ flue pipe to direct the wind current.

Languemente. *It.* Languishingly.

Languendo or **Languente.** *It.* Languishing.

Languettes. *Fr.* Vibrating tongues in organ or harmonium reed pipes; key or valve of wind instrument.

Lanier (Nicholas) composed music for Ben Jonson's masques "Lovers Made Men," 1617, and "The Vision of Delight"; songs by Herrick; Master of Musick to Charles I of England and first "Marshal of the Corporation of Music"; lost his appointments during the Civil War but regained them on the Restoration. Lanier, or as the name is variously spelled, Laniere, Laneir, Lanyer, Laneer, Laneare, was a singer and an authority on paintings, as well as a composer. From 1625 to 1628 he was in Italy collecting paintings for his royal master, Charles I. B. 1588; son of JOHN; d. 1666. Another musician known as **Nicholas,** and cousin to the subject of the above sketch, was likewise attached to the English court. B. 1568; d. London, 1646. **John** played sackbut at the English court, 1565–1605, and founded a large family of musicians, of whom **Nicholas** was one. Another **John** was musician to Queen Elizabeth, 1581. D. 1612. The first of the family in England would seem to have been **John,** a native of Rouen, who died in London, 1572.

Lanner (Joseph Franz Karl) composed waltzes, ländler, marches, polkas, and quadrilles, the Op. No. reaching 208; conducted at the Vienna Redoutensaal and court balls alternately with Strauss, with whom he had founded a string quartet. Lanner was self-taught, but possessed gifts of melody and rhythm which brought him immense popularity in Vienna and provincial capitals, and won his appointment as chapelmaster of the 2d Bürger Regiment. B. April 11, 1801, near Vienna; d. April 14, 1843, Vienna. **August** composed and directed dance music. B. Vienna, 1834; son of J. F. K.; d. Sept. 27, 1855. **Katharina** composed ballets, arranged and managed ballets in Hamburg, Paris, and at the London Italian Opera, later at the Empire Theatre, London. B. 1831, Vienna. Add. London.

Lantum. Large reed instrument having a rotary bellows and button keyboard like an accordion.

Lapicida (Erasmus) composed three motets, lamentations, German songs; wrote on theory; 16th century.

Laporte (Pierre François) managed the King's Theatre, London, 1828–41, introducing many new singers and operas to the British public; was a gifted comedian, and in early life member of the Drury Lane stock company, after having won success on the French stage. D. Sept. 25, 1841, near Paris.

Largamente. *It.* Slowly, freely, widely.

Large. In obsolete notation a note with the value of two LONGS.

Largement. *Fr.* Largamente.

Larghetto. *It.* Broadly, but not so slow as Largo.

Largo. *It.* In slow, dignified, broad style.

Largo Assai. *It.* Quite slow.

Largo di Molto. *It.* Very slow.

Largo ma Non Troppo. *It.* Slow but not too slow.

Larigot. *Fr.* Flageolet; organ stop of 16-inch pitch.

Laroche (Herman Augustovich) wrote music criticism; taught in Moscow Conservatory, where he had been a pupil. B. May 25, 1845, St. Petersburg; add. St. Petersburg.

Laroche (James) sang in London dramatic entertainments; probably born in France about 1680.

La Rue, de (Pierre) composed 36 masses, 25 motets, ten secular works; musician to Charles V and to Margaret, Governess of the Netherlands; prebend of Courtrai and Namur. B. Picardy about 1450; d. Nov. 20, 1518, Courtrai.

Laryngoscope. An instrument consisting of an arrangement of double mirrors for studying the larynx was perfected in 1854 by Manuel GARCIA, and later by Dr. Morell Mackenzie.

Larynx. Organ by which the sounds of the human voice are produced. Its location is marked by the

"Adam's Apple," and it is situated at the upper part of the trachea, or windpipe, with which it is continuous.

Lassalle (Jean) sang bar. at the Paris Opéra 23 years, from 1872, creating many new rôles, making occasional tours of Europe and America; taught singing Paris Conservatoire from 1903; debut 1869, at Liège, as "St. Bris." B. Lyons, Dec. 14, 1847; add. Paris.

Lassen (Eduard) composed the operas "Landgraf Ludwig's Brautfahrt," "Frauenlob," "Le Captif," a symphony in D, festival and Beethoven overtures, symphony in C, Te Deum, Fest-Cantata, incidental music to the dramas "Oedipus," "Nibelungen," "Faust," "Circe," and "Pandora"; conducted opera at Weimar in succession to Liszt; pupil of the Brussels Conservatory; prize in piano playing, harmony, composition, and in 1851 the prix de Rome; Chevalier of the Order of Leopold. B. April 13, 1830, Copenhagen; d. Jan. 15, 1904, Weimar.

Lasserre (Jules) composed for violin and 'cello; wrote method for 'cello; played solo 'cello at Pasdeloup and other concerts; prize pupil Paris Conservatoire. B. July 29, 1838, Tarbes; d. Feb. 19, 1906.

Lassus (Orlandus) composed 51 masses, about 1200 motets and cantiones, 370 chansons, 250 madrigals, in all more than 2400 works, a complete edition of which was undertaken in 1894 by Breitkopf & Härtel; was the last great composer of the early Netherland school, ranking with Palestrina (at least with his Penitential Psalms), but unlike the great Italian master, enjoying during a long life unusual honours and wealth. Born at Mons, Hainault, Orlandus became a chorister in the Church of St. Nicholas, and it is recorded that he was thrice stolen from school because of the beauty of his voice, the third time electing to remain with his captor, Ferdinand Gonzague, then commanding the imperial army at Dizier. When Gonzague became Viceroy of Sicily he took Orlandus with him, and later to Milan. There the boy's voice broke, but under the patronage of various Italian nobles he visited Naples and Rome, in the latter city becoming director of the famous choir of St. John Lateran. In 1554 he visited England, then settled in Antwerp, but in 1556 became director of chamber music to Albert V, Duke of Bavaria, a prince noted for his love of the arts, and the founder of the royal library at Munich. In 1562 he became chapelmaster to the Duke, and continued at Munich, with occasional visits abroad, notably to the court of Charles IX of France, and through Europe, in search of singers and instrumentalists. In 1570 Orlandus, already married to a lady of the ducal court, was ennobled by the emperor, and later was made Knight of the Golden Spur by the Pope. Orlandus was continued in office by Duke William, son and successor to Albert, until 1587, when he was retired, but at the same time his sons Ferdinand and Rudolph were made singer and organist respectively in the ducal chapel. Afterwards Orlandus resumed his post of chapelmaster for a time, but in 1589 his career as a composer closed with the publication of six masses, including a famous "Missa pro defunctis." Early biographies of Orlandus leave the date of his birth in doubt, although that generally accepted is 1520. The name is variously spelled Orlandus de Lasso, Orlande de Lasso, Lassusius, and Orlando di Lasso. It was originally Roland Delattre, but was changed, according to Vinchant, when the composer's father was condemned for counterfeiting, a bit of scandal now believed to have been false. He died in Munich, June 14, 1594. **Ferdinand** composed four Magnificats, became chapelmaster at Munich. Son of ORLANDUS; d. Aug. 27, 1609. **Rudolph** played organ; composed, edited works of Orlandus with his brother FERDINAND. D. 1625, Munich. **Ernst** and **Jean** likewise became musicians. Sons of ORLANDUS. **Ferdinand** became chapelmaster to Maximilian I, Duke of Bavaria; composed. Son of FERDINAND; d. 1636.

Last Judgment. Ludwig Spohr's oratorio "Die Letzten Dinge," so called in the English version, was first performed at the Norwich Festival, 1830. The original work was first sung Mar. 25, 1826, in the Lutheran Church at Cassel.

Last Rose of Summer. Thomas Moore's song appeared Dec., 1813, in the fifth issue of his Irish Melodies, and sprang into instant favour. The verses were adapted to the tune "The Groves of Blarney," the work of an unknown composer.

Lates (John James) composed for and played violin at Oxford Concerts. D. 1777, Oxford. **Charles** composed piano sonatas; played piano and organ. Son of JOHN JAMES; d. about 1810.

Latilla (Gaetano) composed "Li mariti a forza," "Orazio," "Antigono," and in all 36 operas; six string quartets, church music, songs; conducted church music. B. 1713, Bari; d. 1789, Naples.

Latrobe (Rev. Christian Ignatius) compiled "Selection of Sacred Music," 6 vols., 1806–25; composed church music, three sonatas; edited first English music of the Moravian Church, of which he was a minister. B. Feb. 12, 1757, Fulneck, Leeds, Eng.; d. May 6, 1836, Fairfield, near Manchester. Rev. **John Antes** wrote "The Music of the Church considered in its various branches, Congregational and Choral," 1831, containing valuable selections in vocal score; "Instructions of Chenaniah"; honorary canon of Carlisle. B. 1799, London; son of Rev. C. I.; d. Nov. 19, 1878, Gloucester.

Laub (Ferdinand) became chamber violinist and concertmeister of the Berlin court band; taught Stern Conservatory; founded string quartet; pupil of Prague Conservatory, under Mildner. B. Prague, Jan. 19, 1832; d. Mar. 17, 1875, Gries in the Tyrol.

Laud. *Sp.* Lute.

Lauda Sion, Salvatorem. Sequence, written by St. Thomas Aquinas, is sung on the feast of Corpus Christi at Mass between the gradual and the Gospel for the day.

Laudes. *L.* A division of the HORAE CANONICAE immediately following Matins.

Laudi Spirituali. Devotional music to Italian poems sung in the churches of Florence, later through Italy by the Laudisti, confraternities organized for that purpose. They were employed by St. Philip Neri in order to make the services held in his oratory popular, and are regarded as the germ of the modern ORATORIO.

Lauf. *Ger.* Peg-box; roulade, run or division.

Laufenberg, von (Heinrich) adapted secular tunes to German sacred text; poet and churchman; dean of Zofingen, 1434; joined a Strasburg monastery, 1445.

Lauftanz. *Ger.* Coranto.

Laut. *Ger.* Loud.

Laute. *Ger.* LUTE.

Lautenclavicymbel. Johann Sebastian Bach's "Lute Harpsichord," invented 1740, so perfectly imitated the lute as to deceive a lutenist. It was played like the harpsichord.

Lautenist. *Ger.* Lutenist.

Lauterbach (Johann Christoph) served as concertmeister in the court orchestras and violin teacher in the conservatories of Munich and Dresden; toured Europe as violin virtuoso; prize pupil of De Bériot and Fétis in Brussels Conservatory. B. July 24, 1832, Culmbach, Bavaria; add. Munich.

Lavenu (Lewis) published music in London, 1796–1809.

Lavenu (Louis Henry) composed the opera "Loretta," Drury Lane, Nov. 9, 1846, piano pieces, and songs; played 'cello; published music in London with his stepfather, Nicholas Mori; directed music, Sydney Theatre. B. 1818, London; d. Aug. 1, 1859, Sydney, Australia.

Lavignac (Alexander Jean Albert) wrote "Le Voyage artistique à Bayreuth," known in English as "The Music Drama of Richard Wagner"; composed for piano; taught theory, Paris Conservatoire, where, as a student, he received prizes in harmony, counterpoint, and for piano

and organ playing. B. Jan. 22, 1846, Paris; add. Paris.

Lavigne (Antoine Joseph) played oboe in Paris, London, Manchester; helped perfect keying of that instrument; pupil Paris Conservatoire. B. Mar. 23, 1816, Besançon; d. Aug. 1, 1886, Manchester.

Lavoix (Henri Marie François) wrote "Histoire de l'instrumentation," 1878, and other books on the history of music; became librarian, Bibliothèque National, Paris. B. April 26, 1846; d. Dec. 17, 1897, Paris.

Lawes (Henry) composed the music for, and probably suggested that Milton write, "The Masque of Comus"; composed songs by Herrick, Waller, incidental music for plays by Cartwright and Davenant, coronation anthem for Charles II of Eng.; sang Eng. Chapel Royal under Charles I and Charles II; pupil of Coperario and one of the first song writers to carefully adapt his melody to the meaning of the words to which they were to be sung. B. 1595, Dinton, Wiltshire; d. Oct. 21, 1662, London. **John** became lay-vicar of Westminster Abbey; brother of HENRY; d. 1654. **William** composed the part song "Gather ye rosebuds while ye may," 66 short pieces for viols, published as the "Royal Consort"; songs, psalms, anthems, music for Shirley's "Triumph of Peace," and Davenant's "Triumph of the Prince d'Amour"; sang in Eng. Chapel Royal; joined Royalist Army. Brother of HENRY; killed by a shell at the siege of Chester, 1645. **Thomas** became vicar-choral, Salisbury Cathedral; was probably father of Henry, John, and William. D. Nov. 7, 1640.

Lawrowska (Elizabeth Andrejevna) sang mez. sop. in St. Petersburg and London opera, and with success in concert; pupil of the Elizabeth Institute and St. Petersburg Conservatory. B. Oct. 12, 1845, Kaschin, Twer, Russia; m. Prince Zeretelew, Odessa, July 31, 1871; add. St. Petersburg.

Lay. Song, ballad.

Lay Vicar. Singer in Cathedral Choir, not in orders.

Layolle, de (Franciscus) composed motets and masses; taught music to Benvenuto Cellini, and later to his daughter; edited publications for Jacques Modernus, Lyons; b. Lyons; settled in Florence about 1540.

Lays (François) sang in Paris Opéra; taught in Paris Conservatoire; principal singer in the Chapel of Napoleon, 1801, until his fall. B. La Barthe de Nestés, Gascony, Feb. 14, 1758; d. Mar. 30, 1831, Ingrande, near Angers.

Lazarus (Henry) played clarinet at the principal concerts and London Opera; taught Royal Academy of Music and Military School of Music. B. Jan. 1, 1815, London; d. Mar. 6, 1895, London.

Lazzari (Sylvio) composed the pantomime "Lulu," 1887; the musical play "Armor," Prague, 1898; "L'Ensorcelé," Paris, 1903; the symphonic poem "Ophélie," a "Marche de Fête," "Impressions," "Effet de Nuit" for orchestra, fantasia for violin and orchestra, concert piece for piano and orchestra, sonata for violin and piano, string quartet, songs; pupil of the Paris Conservatoire and of César Franck. B. Jan. 1, 1858, Botzen, Tyrol; add. Paris.

Lazzarini (Gustavo) composed two volumes of Italian airs, a Pastoral; sang ten.; debut in Lucca, 1789, later in other Italian cities and in London. B. 1765, Padua or Verona; d. after 1802.

Leach (James) composed psalm tunes which appeared in early American collections; published "A New Sett of Hymn and Psalm Tunes," London, 1789, a second set five years later; sang ten. and taught. B. Wardle, Lancashire, Eng., 1762; d. Feb. 8, 1798, near Manchester.

Lead. Announcement of subject or theme which later appears in other parts; sign giving the cue or entry of the various parts.

Leader. Concertmeister; first violin; chef d'attaque.

Leading Note. Seventh degree in an ascending major scale, so called because it suggests and leads to the Tonic.

Lebert (Sigmund) founded the Stuttgart Conservatory, 1856; edited the "Grosse Pianoforte Schule" with Stark; pupil of Tomaschek and Weber at Prague. B. Dec. 12, 1822, Ludwigsburg, Würtemberg; d. Dec. 8, 1884, Stuttgart.

Lebhaft. *Ger.* Vivace or lively.

Le Borne (Fernand) composed the pastoral drama "Daphnis et Chloe," three-act symphonic legend "Hedda," the lyric drama "Mudarra," the lyric drama "Les Girondins," Lyons, 1905, the three-act opera "Le Maître," "Scènes de Ballet," "Suite Intime," "Symphonie dramatique," "Aquarelles," "Temps de Guerre," "Fête Bretonne," "Marche solennelle," "Ouverture guerrière," "Ouverture symphonique," a symphonie-concerto, piano, violin, and orchestra, mass in A, chamber music, which won the Chartier prize, 1901; wrote criticisms for "Monde artiste"; pupil of Massenet, Saint Saëns, and César Franck. B. Belgium, Mar. 10, 1862; add. Paris.

Lebrun (Francesca) sang sop. in opera; debut at 16, Mannheim, later in Milan, London, Venice, Naples, Munich, and Berlin. Her voice ranged to f''' and is said to have been beautiful in quality. She composed trios for violin, 'cello, and piano, sonatas for violin and piano. B. 1756, Mannheim; daughter of the 'cellist Danzi; m. Lebrun, the oboist; d. May 14, 1791. **Sophie** composed piano music, played piano in London concerts. B. June 20, 1781, London; daughter of FRANCESCA; m. Dulcken, the Munich piano maker, April 18, 1799. **Rosine** played piano; sang; gave up music for comedy on marrying the actor Stenzsch, 1801. B. April 13, 1785, Munich; daughter of FRANCESCA.

Lechner (Leonhard) composed church music, German songs; edited collections, including some works of Orlandus Lassus, under whom he had been chorister in the ducal chapel at Munich; chapelmaster at Würtemberg. B. 1550, Etschthal in the Tyrol; d. 1604, Würtemberg.

Leclair (Jean Marie) composed sonatas for one and two violins, the opera "Scylla et Glaucus," ballet music; played violin at the Paris Opéra and Concerts Spirituels; in early life dancer and ballet master. B. May 10, 1697, Paris; assassinated, Paris, Oct. 22, 1764. **Antoine Remy** played violin. Brother of JEAN MARIE.

Lecocq (Alexandre Charles) composed "Girofié Girofla," "La Fille de Madame Angot," and other highly popular operettas, songs, a collection of sacred music for female voices called "La Chapelle au Couvent" (with Besozzi); dominated the French stage in his own peculiar province for a generation, but failed to obtain a hearing for more serious work. While a pupil at the Paris Conservatoire, 1849–54, Lecocq won prizes for harmony, fugue, and an excellent reputation as organist. "Le Docteur Miracle," composed with Bizet, won the competition proposed by Offenbach, and was produced 1857 at the Bouffes Parisiens. "Huis Clos," "Le Baiser à la Porte," "Liline et Valentin," "Les Ondines de Champagne," "Le Myosotis," "Le Cabaret de Ramponneau" were followed by his first successful piece, "Fleur de Thé," 1868. Then came "L'Amour et son carquois," "Gandolfo," "Le Rajah de Mysore," "Le Beau Dunois," "Le Barbier de Trouville," "Le Testament de M. de Crac," "Sauvons la caisse," "Les Cent Vierges," and "La Fille de Madame Angot," Brussels, 1872, which ran 500 consecutive nights; "Les Prés St. Gervais," "Girofié Girofla," which proved equally popular in English; "Les Jumeaux de Bergame," "Le Pompon," "La petite Mariée," "Kosiki," "La Marjolaine," "Le petit Duc," "Camargo," "La jolie Persane," "La petite Mademoiselle," "Le Grand Casimir," "Le Marquis de Windsor," "La Roussotte," "Le Jour et la Nuit," "Le Coeur et la Main," "La Princesse des Canaries," "L'Oiseau bleu," "Les Grenadiers de Monte-Cornette," "Ali-Baba," "La Volière," "L'Egyptienne," "Nos bon Chasseurs," "Ruse d'Amor," "Barbe-bleue," "Le Cygne,' Opéra Comique, 1899; "La Belle au Bois Dormant," 1900, "Plutus," an opéra

comique, 1886, completes the list of his dramatic works. It failed, and he thereafter contented himself with the lighter forms. In 1874 he became Chevalier of the Legion of Honor. B. June 3, 1832, Paris; add. Paris.

Leçon. *Fr.* Study, lesson.

Le Couppey (Felix) composed piano etudes; taught harmony and piano, Paris Conservatoire, where he had been a pupil. B. April 14, 1811, Paris; d. July 5, 1887, Paris.

Ledger or **Leger Lines** are the lines added to the stave to carry notes either above or below it.

Leduc (Alphonse) published music in Paris, 1868–92, succeeding to the business established by his father, 1841. On his death the business was continued by his widow, and in 1908 was managed by E. Leduc and P. Bertrand.

Lee (George Alexander) composed "Come where the aspens quiver" and other ballads, arranged dramatic pieces; managed operas and oratorios at Drury Lane and Covent Garden, London; sang ten.; son of Harry Lee, the prize fighter. B. 1802, London; d. 1851, London.

Lee (Samuel) published music in London; conducted; played violin; was Handel's copyist. B. Ireland; d. Feb. 21, 1776, London.

Leeds Festival has been held triennially since 1874, and has introduced many new works by English composers under most favourable auspices. The first festival was held 1858, Sterndale Bennett conducting, but an interregnum followed, although $10,000 had been earned for the charities of the town. Sir Michael Costa conducted the second and third festivals. Sir Arthur Sullivan was the conductor from 1880 to 1898, since which time the post has been filled by Sir C. V. Stanford.

Leeves (Rev. William) composed "Auld Robin Gray," to words by Lady Anne Barnard; "Six Sacred Airs"; played 'cello; rector of Wrington, Somerset. B. June 11, 1748, Kensington; d. May 28, 1828, Wrington.

Lefebure-Wely (Louis James Alfred) composed the opéra comique, "Les Recruteurs," an "O Salutaris," offertories, a cantique, masses, symphonies, chamber music; played organ at St. Roch's, the Madeleine, and St. Sulpice's, Paris; Chevalier of the Legion of Honor; pupil of the Paris Conservatoire. B. Nov. 13, 1817, Paris; d. Dec. 31, 1869, Paris.

Lefebvre (Charles Eduard) composed the operas "Lucrece," "Le Trésor," "Zaire," "Djelma," Paris Opéra, May 25, 1904; "Singoalla," the lyric poem "Eloa," the legend "Melka"; "Sainte Cecile" for soli, chorus, and orchestra; "La Messe du Fantôme," voice and orchestra; chamber music, a symphony in D, Ouverture dramatique, the oratorio "Judith," motets, Psalm xxiii; taught instrumental ensemble, Paris Conservatoire, 1895, where he had won the Prix de Rome with his cantata, "Le Jugement de Dieu." B. June 19, 1843, Paris; add. Paris.

Leffler (Adam) sang bass in English operas and concerts; chorister in boyhood at Westminster Abbey, where he subsequently became a deputy. B. 1808, London; d. Mar. 28, 1857, London.

Legabile or **Legando.** *It.* Tied; smooth, connected.

Legatissimo. *It.* Very smooth, connected, close.

Legato. *It.* "Bound." To be sung or played in a smooth, even, connected manner, as opposed to staccato.

Legatura. *It.* Bind, tie, brace, slur.

Leger. LEDGER.

Légèrement. *Fr.* Gracefully, rapidly, lightly.

Légèreté. *Fr.* Lightness; rapidity.

Leggiadramente. *It.* Delightfully, beautifully.

Leggiadro. *It.* Beautiful, handsome.

Leggieramente. *It.* Lightly, swiftly.

Leggiere. *It.* Very lightly, rapidly.

Leggiero. *It.* Lightly.

Leggierucolo. *It.* Rather lightly.

Legno, col. *It.* "With the wood." In music for viols directs that the

strings are to be struck with the wand of the bow.

Legrenzi (Giovanni) composed "Achille in Sciro," 1664, "I due Cesari," 1683, and in all 17 operas, motets, masses, psalms, church cantatas; chapelmaster at St. Mark's, Venice. B. about 1625, Clusone near Bergamo; d. July 26, 1690, Venice.

Le Heurteur (Guillaume) composed church music and chansons; canon of St. Martin's, Tours, 16th century.

Lehmann (Elizabetta Nina Mary Frederika) composed the song cycle "In a Persian Garden," the musical comedy "Sergeant Brue," to book by Owen Hall; "In Memoriam" to Tennyson's words; the song cycles "The Daisy Chain," "More Daisy Chains," "Songs of Love and Spring," ballads for voice and orchestra; sang at the principal English concerts, 1885–94, when she retired on her marriage to Herbert Bedford; pupil of her mother (Amelia Chambers), Randegger, and of Raunkilde, Freudenberg, and MacCunn in composition. B. London, July 11, 1862; add. London.

Lehmann (Lili) sang sop. in opera, debut at Prague as the First Boy in "Zauberflöte," at Dantzic, 1868, Bayreuth, 1876, later at Covent Garden, London, and in German opera in the United States, 1885–90. Mme. Lehmann's chief rôles were Sieglinde, Ortrud, Isolde, but she likewise sang Violetta, Norma, and Donna Anna, appearing in the latter rôle in Paris, 1903. B. Würzburg, May 15, 1848; m. Kalisch, the singer; add. Berlin.

Leicht. *Ger.* Light, easy.

Leidenschaftlich. *Ger.* Passionate.

Leighton (Sir William) composed eight numbers of the "Teares or Lamentacions of a Sorrowfvll Soule," which he published 1614, contains 54 hymns and psalms for four and five voices and instruments in tablature, including compositions by Bull, Byrd, Coperario, and Orlando Gibbons; gentleman pensioner of Elizabeth and James I of Eng.; probably knighted in return for "Vertue Triumphant," a poem in honour of James I, 1603.

Leipsic is the home of the famous THOMASSCHULE, where J. S. Bach was engaged as cantor, of the celebrated GEWANDHAUS Concerts, of the publishing house of BREITKOPF & HÄRTEL, and of musical activities in many directions. The **Leipsic Conservatory** was founded by Mendelssohn, 1843, with the aid of 20,000 thalers bequeathed by the Hofkriegsrath Blümner to the King of Saxony for the purposes of art and science. The faculty consisted of Mendelssohn; Hauptmann, counterpoint and harmony; piano and composition, Mendelssohn and Schumann; violin, Ferdinand David; singing, Pohlenz; organ, Becker. There were 10 scholarships. Gade, Plaidy, Richter, and Brendel were afterwards members of the faculty. J. K. Paine, Sir Arthur Sullivan, and Otto Goldschmidt have been among the most distinguished scholars. In 1908 the Conservatory still ranked with the foremost in Northern Germany, having its headquarters in its own handsome building near the GEWANDHAUS, while its affairs were managed by a directory consisting of Justizrat Dr. Paul Röntsch, Dr. Reinhold Anschütz, Dr. Bruno Tröndlin, Albert Gruner, Dr. Adolph Geiber, Max Brockhaus, Dr. Alfred Keil, and Baurat Julius Zeibig. The faculty then consisted of the following musicians: piano, solo, and ensemble playing, Beving, Von Bose, Musikdirektor Heynsen, Keller, Dr. Merkel, Pembaur, Quasdorf, Prof. Reckendorf, Ruthardt, Schwabe, Teichmuller, Hofpianist Wendling, Frl. Lutz-Huszagh; organ, Prof. Homeyer; violin solo and ensemble, Becker, Bolland, Prof. Hermann, Prof. Hilf, Prof. Sitt; viola, Prof. Hermann, Prof. Sitt; 'cello solo and ensemble, Prof. Klengel, Wünsche; doublebass, Schwabe; flute, Barge; oboe and English horn, Tamme; clarinet, Heyneck; bassoon, Freitag; horn, Rudolph; trompet, Petzold; trombone, Müller; vocal, voice building, solo and ensemble singing, Lindner, Noë, Frau Baumann, Frau Hedmondt, Paul, Musikdirektor Heynsen; harmony, counterpoint, canon, and fugue, Grill, Heynsen,

Krehl, Dr. Merkel, Paul, Quasdorf, Prof. Schreck; composition and instrumentation, Prof. Hofmann, Krehl, Musikdirektor Reger, Prof. Schreck; directing, Prof. Sitt; dramatic action, Regisseur Proft; opera, Kapellmeister Porst; musical history, literature, and æsthetics, Prof. Dr. Seidl.

Leise. *Ger.* Quietly, piano.

Leitakkord. *Ger.* Guiding chord; one which suggests resolution.

Leiter. *Ger.* The scale.

Leitereigene Akkorde. *Ger.* Chords peculiar to a given key.

Leiterfremd. *Ger.* Notes foreign to a key.

Leit-Motif. *Ger.* "Guiding or leading theme." In the music of Richard Wagner and his imitators this term is applied to a phrase or figure associated with an idea, character, or sentiment, and recurs as often as the composer deems it necessary to bring to remembrance the subject with which it has been thus associated. Thus in the last part of "Goetterdaemmerung" practically every leit-motif associated with Siegfried is woven into the death march. While Wagner carried the use of the device which he called leit-motif to its logical extreme, it had been propounded before his time by Berlioz, as the Idée Fixe, and is, indeed, to be found in the scores of many earlier composers.

Le Jeune (Claude) composed three-part psalms published in Paris, 1607, used by the Calvinists of France and Germany which "went through more editions, perhaps, than any other musical work since the invention of printing" (Burney); claimed to have been the first to have united harmony with rhythm; composed chansons, canons, magnificat, fantaisie, Italian madrigals, Latin motets; composer to Henri IV of France. B. about 1540, Valenciennes; d. about 1600.

Lekeu (Guillaume) composed a symphonic study on "Hamlet," sonata in G for violin and piano; "Fantaisie sur deux airs populaires angevins," string quartet, adagio for orchestra in C minor; trio for piano and strings; pupil of the Vérviers Conservatory and later of César Franck, Vincent d'Indy and Brussels Conservatory, where he won the Prix de Rome with "Andromède," his scène lyrique. B. Jan. 20, 1870, Heusy, Liège; d. Jan. 31, 1894, Angers.

Le Maistre (Matthäus) composed songs, Latin motets, Lutheran Church music; chapelmaster at Dresden, 1554. B. Liège; d. about 1577, Dresden.

Lemare (Edwin Henry) played organ at St. Margaret's, Westminster, where his recitals won him such celebrity that he was made organist and director of music at Carnegie Hall, Pittsburgh, 1902–4, when he returned to England; pupil Royal Academy of Music, London. B. Sept. 9, 1865, Ventnor, Isle of Wight; add. London.

Lemlin or **Laemmlein (Lorenz)** composed a six-part cuckoo song which still survives, Latin motets, and many German lieder; chapelmaster to the Elector Palatine at Heidelberg, 16th century.

Lemmens (Nicholas Jacques) wrote the "Ecole d'Orgue" used in the Paris, Brussels, and Madrid conservatories, a method for accompanying Gregorian Chant, published posthumously, Ghent, 1886; composed offertories and sonatas for organs; played and taught organ Brussels Conservatory, where he had been a prize pupil, and of A. Hesse. B. Zoerle-Parwys, Westerloo, Jan. 3, 1823; d. Jan. 30, 1881, Castle Linterport, near Malines. **Mme. Lemmens-Sherrington** sang in London opera and concerts; pupil of the Brussels Conservatory. B. Oct. 4, 1834, Preston, Eng.; m. NICHOLAS JACQUES; d. May 9, 1906.

Lemoine (Antoine Marcel) played viola at the Théâtre de Monsieur, Paris, and guitar; founded the publishing house in Paris. B. Nov. 3, 1763, Paris; d. 1817, Paris. **Henri** wrote text-books on singing, harmony, and piano playing; pupil of the Paris Conservatoire; succeeded to and enlarged the publishing business founded by his father, ANTOINE MARCEL. B. Oct. 21, 1786, Paris; d. May 18, 1854, Paris. **Achille Philibert** added engraving and printing plants to the business inherited from his father HENRI, and in 1885 estab-

lished a branch house in Brussels. B. 1813, Paris; d. Aug. 13, 1895, Sevres. In 1908 the heads of the house were Henri and Leon the sons of ACHILLE PHILIBERT.

Lenepveu (Charles Ferdinand) composed the operas "Le Florentin," Paris Opéra Comique, 1874; "Velléda," Covent Garden, London, 1882; taught Paris Conservatoire, where in 1865 he won the prix de Rome with his cantata, "Renand dans les jardins d'Armide"; Chevalier of the Legion of Honor; member of the Institut. B. Oct. 4, 1840, Rouen; add. Paris.

Leno. *It.* Weak, faint, pliable.

Lent. *Fr.* LENTO.

Lentamente. *It.* Slowly.

Lentando. *It.* Slackening in tempo.

Lentement. *Fr.* Slowly.

Lento. *It.* "Slow." Indicates a tempo between andante and largo.

Lenton (John) composed overtures and act tunes for "Venice Preserved" and other dramas; wrote "The Useful Instructor on the Violin," London, 1702; composed songs; played in the band of William and Mary and sang, Eng. Chapel Royal. D. after 1718.

Lenz, von (Wilhelm) wrote "Beethoven et ses trois styles," St. Petersburg, 1852; "Beethoven: Eine Kunststudie," 6 vols., 1860; papers on Liszt, Chopin, Henselt, etc. B. 1808, St. Petersburg; d. Jan. 31, 1883, St. Petersburg.

Leo, de (Lionardo Oronzo Salvatore) composed a celebrated eight-part a capella Miserere, a Dixit Dominus in C, a ten-part Dixit Dominus with orchestra, in D; mass in D major for five voices and orchestra; "Demofoonte," 1735, Naples; "La Finta Frascatana," and in all 60 operas, of which those on comic subjects were highly successful; organist of the Naples Cathedral and royal chapelmaster; pupil of the Naples Conservatory and teacher of Jommelli and Piccinni. B. Aug. 5, 1694, near Brindisi; d. Oct. 31, 1744, Naples.

Leonard (Hubert) played violin, being first to perform the Mendelssohn Concerto, Berlin, 1844 (under Mendelssohn's direction); taught at Brussels Conservatory in succession to De Beriot, later in Paris; pupil of Habeneck, Paris Conservatoire. B. April 7, 1819, Bellaire, Belgium; d. May 6, 1890, Paris.

Leoncavallo (Ruggiero) composed the operas "PAGLIACCI," "Zaza," "La Boheme," "Der Roland" to text founded on Alexis's romance, "Der Roland von Berlin," for Kaiser Wilhelm II, Berlin Royal Opera, Dec. 13, 1904; "La Tosca," "Trilby," and "Tommaso Chatterton"; planned a trilogy on Italian history called Crepusculum," of which the first opera "Medici" has been well received in Germany although it failed in Italy. Pupil of the Naples Conservatory, Leoncavallo's first work, "Chatterton," was completed before he had attained his majority, but the impresario having absconded, the young composer was compelled to teach singing and made tours of Europe as a pianist, in the course of which he is said to have received encouragement from Wagner. Like Wagner, he has been invariably the author of his own libretti, and his "Crepusculum" was planned on genuinely Wagnerian proportions. "Medici" was to be followed by "Savonarola" and "Cesare Borgia," each dealing with an important episode of the Italian Renaissance. The scheme for this trilogy was submitted to Ricordi, who accepted the first opera, but delayed its performance. Then the composer allied himself with Sonzogno, who produced "Pagliacci," May 21, 1892, at the Teatro dal Verme, Milan. The instant and increasing popularity of this work afforded consolation for subsequent failures. The opera "Songe d'une Nuit d'Ete," songs, the symphonic poem "Serafita," and the ballet "La Vita d'una Marionetta" completed the composer's known works in 1908. B. Mar. 8, 1858; add. Naples.

Leoni (Leone) composed the Passion motet "O Domine Jesu Christe Adoro Te," five books of madrigals, sacred songs for double choir; chapelmaster at the Vicenza Cathedral, 1588–1623.

Leonore. Three Beethoven overtures to FIDELIO are so named.

Leonore Prohaska. Friedrich Duncker's play is said by Dr. Sonnleithner to have been provided with an overture and entr'acte by Beethoven, in addition to four numbers which have come down to us.

Leroux (Xavier Henry Napoleon) composed the opera "Astarté," Paris Opéra, Feb. 15, 1901; "La Reine Fiammetta," Opéra Comique, Dec. 23, 1903; "Le Chemineau" and "Theodora," 1905; incidental music to "Cléopâtre," the lyric drama "Evangeline," Brussels, 1895; incidental music to "Les Perses," music for "La Montagne enchantée" (with Messager), the lyric scene "Venus et Adonis"; a mass with orchestra; taught harmony Paris Conservatoire, 1896, where he won the prix de Rome, 1885, with his cantata "Endymion." B. Oct. 11, 1863, Velletri, Italy; add. Paris.

Le Roy (Adrien) published music in Paris, 1540–89, from 1552 in partnership with R. BALLARD, whose sister he married; wrote an Instruction Book for Lute, a Guitar Method, 1578; composed for and played lute. D. about 1589.

Leschetizky (Theodor) taught piano, St. Petersburg Conservatory; settled in Vienna, 1878, where he taught with great success, and was principal master of Paderewski; composed the successful opera "Die erste Falte," Prague, 1867; made occasional concert tours as piano virtuoso, debut in Vienna, 1845; pupil of Czerny. B. June 22, 1830, Lancut, Austrian Poland; m. Anna Karenina Friedburg, and in 1880, after her death, Annette Essipoff, his pupil, now a well-known pianist, divorced her and m. Mme. Donimiska; divorced her, and on June 20, 1908, m. Marie Gabriele von Rosborska, 25-year old daughter of a Polish noble, who was also his pupil; add. Vienna.

Leslie (Henry David) composed Te Deum and Jubilate in D, symphony in F, the festival anthem "Let God Arise," soli, chorus, and orchestra; the overture "The Templar," the oratorio "Immanuel," the operetta "Romance, or Dick Turpin," 1857; the oratorio "Judith," Birmingham Festival, 1858; the cantatas "Holyrood" and "Daughter of the Isles"; the opera "Ida," 1864; songs, chamber music; founded the Leslie Choir, which won first prize in the choir competition, Paris, 1878; conducted singing societies; played 'cello. B. June 18, 1822, London; d. Feb. 4, 1896, near Oswestry.

Lessel (Franz) composed three piano sonatas, a concerto, fantasias, symphonies, church music, songs, chamber music; was a favourite pupil of Haydn. B. Pulawy, Poland, about 1780; d. Aug. 1838, Petrikau.

Lesser. Minor.

Lesson. Exercise for voice or instrument; in harpsichord music a composition in three parts akin to what are now called suites.

Lestocq. Daniel F. E. Auber's four-act opera to book by Scribe was first performed May 24, 1834, at the Paris Opéra Comique.

Lesueur (Jean François) composed the successful operas "La Caverne," "Paul et Virginie"; taught Berlioz, Ambroise Thomas, and Gounod during a long professorship of composition at the Paris Conservatoire. In childhood a chorister, he studied harmony with Abbé Roze, becoming chapelmaster at Notre Dame, Paris, in 1786. He engaged a full orchestra and attempted to make the music of the mass "dramatic and descriptive," even composing overtures with which to open the service. Naturally he aroused opposition, his orchestra was reduced, and after two years he retired to the country. His sincerity is proved by his having taken minor orders, although declining the priesthood. The operas above mentioned and "Télémaque" won him an appointment in the École de la Garde Nationale, 1792, and on the foundation of the Conservatoire, 1795, he was made inspector, and aided Méhul, Gossec, Catel, and Langlé in preparing its first text-books. The failure of the Académie to produce his operas led him to attack Catel, and resulted in his dismissal, 1802, but two years later he became chapelmaster to the

First Consul, and when the First Consul became Emperor, Lesueur produced his "Ossian," at the inauguration of the Académie Imperiale, and received the Legion of Honor. In 1813 he became member of the Institut; and Louis XVIII made him surintendant, his composer, and professor at the Conservatoire. Besides the works named, Lesueur composed the opera "La Mort de Adam et son Apothéose," the posthumous operas "Tyrtée," "Artaxerse," "Alexandre à Babylon"; two composed with Persuis, "Le Triomphe de Trajan" and "L'Inauguration du Temple de la Victoire"; "L'Oratorio, ou Messe de Noël," the oratorios "Debora," "Rachel," "Ruth et Noémi," the cantata "Ruth et Boaz," for Napoleon's marriage; three solemn masses, three oratorios for the coronation of sovereign princes, and much church music. B. Drucat-Plessiel, near Abbeville, Feb. 15, 1760; d. Oct. 6, 1837, Paris.

Letzten Dinge. Spohr's oratorio known as the "LAST JUDGMENT" in its English version.

Leutgeb (Josef) played horn; was the intimate of Mozart, who composed concertos and other horn pieces for him. D. Feb. 27, 1811.

Leva, de (Enrico) composed the serenata "A Capomonte," "Sirenetta," from D'Annunzio's "Gioconda," many highly popular songs, the opera "La Camargo," Turin, 1898, orchestral suites; wrote on choral singing; pupil of the Naples Conservatory. B. Jan. 19, 1867, Naples; add. Naples.

Levasseur (Nicholas Prosper) created the rôles of Bertram in "Robert," Zacharie in the "Prophète," Moses in Rossini's opera; debut, 1813, at the Paris Académie; pupil and later head of vocal department at the Paris Conservatoire; Chevalier of the Legion of Honor. B. Bresles, Oise, Mar. 9, 1791; d. Dec. 5, 1871, Paris.

Leveridge (Richard) composed songs including "The Roast Beef of Old England," "All in the Downs"; sang bass in London operas and concerts. B. about 1670, London; d. Mar. 22, 1758, London.

Levey (Richard Michael) helped found the Royal Irish Academy of Music, 1850; conducted at the Dublin Theatre Royal; published two vols. ancient Irish airs; composed music for "Puss in Boots" and other pantomimes. B. Oct. 25, 1811, Dublin; real name O'Shaughnessy; d. June 28, 1899. **Richard Michael, Jr.,** played violin and figured as principal in "Paganini's Ghost." B. Dublin, 1833, son of RICHARD MICHAEL. **William Charles** composed the operettas "Fanchette," Covent Garden, 1864, "Punchinello"; incidental music to "Amy Robsart" and other plays, the boy's cantata "Robin Hood," pantomimes; pupil of his father RICHARD MICHAEL; conducted at Drury Lane, London, 1868–74. B. Dublin, April 25, 1837; d. Aug. 18, 1894, London.

Levi (Hermann) conducted the first performance of "Parsifal," Bayreuth, July 28, 1882; chapelmaster at Carlsruhe and Munich; pupil of Lachner and the Leipsic Conservatory. B. Giessen, Nov. 7, 1839; d. May 13, 1900, Munich.

Lewis (Thomas C.) built organs, establishing himself in London, 1861.

Liadov (Anatol Constantinovich) composed mazourkas, 40 studies and preludes, Op. 40, and other piano pieces, songs, chorals; aided Balakirev and Liapounov in collecting Russian folksongs; taught theory St. Petersburg Conservatory, where he had been a pupil under Rimsky-Korsakov. B. May 11, 1855, St. Petersburg; add. St. Petersburg.

Liapounov (Serge Michaelovitch) composed a concerto, symphony; published folksongs which he had collected on behalf of the Russian Imperial Geographical Society with Balakirev and Liadov, 1897; assistant chapelmaster and music master to the Imperial family, St. Petersburg; pupil of Klindworth, Pabst, Hubert, and Moscow Conservatory. B. Nov. 30, 1859, Jaroslav; add. St. Petersburg.

Liberati (Antimo) became a singer in the papal chapel, 1661; played organ and conducted in Roman churches; wrote gossip about the composer Gaudio Mell which misled many historians

into believing he had been Palestrina's teacher.

Libretto. *It.* "Little Book." Text of an opera or oratorio.

License. Departure from the generally accepted rules of art.

Lichanos. Forefinger string of the lyre.

Lichfild (Henry) composed 20 madrigals, published in London, 1613.

Lichnowsky (Prince Carl) was Beethoven's friend and patron in Vienna as he had previously been to Mozart. The family was of ancient Polish lineage, and owned estates which, on the dismemberment of that kingdom, lay partly within the territories of Austria, Russia, and Prussia. Beethoven lived for a time in the Lichnowsky house, but quarrelled with the family and removed to other quarters. A complete reconciliation followed, although the composer did not return to Lichnowsky's house. B. 1758; d. April 15, 1814.

Lié. *Fr.* Tied, bound.

Lie (Sigurd) composed symphony in A minor, Oriental suite for orchestra, piano quintet, "marche symphonique," vocal music; conducted the Harmonien choral society and at the Central Theatre, Bergen, Norway; pupil Leipsic Conservatory. B. May 23, 1871; d. Sept. 30, 1904.

Lie-Nissen (Erika) played piano in concert tours of Europe; taught at Copenhagen Conservatory, 1870. B. Jan. 17, 1845, Kangsviger, Norway; d. Oct. 27, 1903, Christiania.

Liebeslied. *Ger.* Love song.

Liebesverbot. Richard Wagner's two-act opera to his own book, founded on "Measure for Measure," was first performed Mar. 29, 1836, at Magdeburg.

Lieblich. *Ger.* Lovely, sweet-toned; **Gedact,** closed pipe organ stop.

Liebling (Emil) composed songs and piano pieces; aided in compiling a "Dictionary of Terms," taught piano; played at concerts, wrote criticism; settled in Chicago, 1872; pupil of Ehrlich, Kullak, Dachs, Liszt, and Dorn. B. April 12, 1851, Pless, Silesia; add. Chicago.

Lied. *Ger.* "Song." The word is properly used to designate such songs as are purely German in origin, temperament, and taste, whether sacred or secular in subject. Folksongs are called Volkslieder; modern compositions in folksong style are called "Volksthümliches Lied," those in more elaborate style are "Kunstlied," and these may be either Durchcomponirte, in which each verse receives fresh melodic treatment, or "Strophische," that is in ballad style.

Lied Form. Theme or construction of a song.

Lied Ohne Worte. *Ger.* "Song without words." The name is literally descriptive of some of Mendelssohn's beautiful piano pieces.

Liedercyclus. *Ger.* Song cycle.

Liederkreis. *Ger.* "Song wreath." Song cycle.

Liederspiel. *Ger.* Play in which songs are introduced; operetta.

Liedertafel. *Ger.* "Song table." Convivial male chorus; informal concert at which refreshments are served.

Life for the Czar. Michael Ivanovich Glinka's four-act opera to book by Baron Rosen was first performed Nov. 27, 1836, in St. Petersburg.

Life Let Us Cherish. The song known in German as "Freut euch des Lebens," was composed by Hans Georg Naegeli, 1793, to words by Martin Usteri.

Ligatostil. *Ger.* In strict style.

Ligature. Notes sung to a single syllable or in a single breath or played with one bow stroke; tie; syncopation; in obsolete notation of Plain Song the notes to be so sung were run together; the flexible metal band by which the reed is secured to the mouthpiece in Saxophones and Clarinets.

Light (Edward) invented the HARP-LUTE and a similar instrument which is called the Apollo-lyre; taught and arranged music for guitar; last patent for the Harp-Lute, 1818.

Light of the World. Sir Arthur Sullivan's oratorio to Biblical text was first performed Aug. 27, 1873, at the Birmingham Festival.

Ligneum Psalterium. *L.* XYLOPHONE.

Liliencron, von (Baron Rochus) collected and published five vols. of

Volkslieder; wrote a history of Lutheran Church music from 1523 to 1700, other historical works; became president of the royal Prussian Commission for publishing the "Denkmäler Deutscher Tonkünst"; Dr. Jur., Dr. Phil., diplomat, pedagogue, novelist. B. Dec. 8, 1820, Plön, Holstein; add. Schleswig.

Lilliburlero. Henry Purcell's music to doggerel verses ridiculing the Irish Catholics had an important effect on the Revolution of 1688 in which James II was overthrown, and continued to be popular in the British army until about 1750, when it was discontinued as a march, because of the offense it gave the Irish Catholic soldiers. It is possible that the tune may have been originally an Irish nursery song which Purcell merely harmonized.

Lilt. To sing, pipe, or play; Irish dance accompanied by singing.

Lily of Killarney. Julius Benedict's three-act opera to book by John Oxenford, founded on "The Colleen Bawn," was first performed Feb. 8, 1862, at Covent Garden, London, by the Royal English Opera Company.

Limma. *Gr.* Interval in music a comma less than a major semitone.

Limpus (Richard) helped found the Royal College of Organists; played organ in London churches; pupil Royal Academy of Music. B. Sept. 10, 1824, Isleworth; d. Mar. 15, 1875, London.

Lincke (Joseph) played 'cello in the Schuppanzigh quartet; composed variations and concertos for 'cello; became the intimate associate of Beethoven. B. June 8, 1783, Trackenberg, Prussian Silesia; d. Mar. 26, 1837, Vienna.

Lincoln (Henry Cephas) built organs in London. B. 1789; d. 1864, London. **Henry John** played organ; wrote music criticism for the London "Daily News," 1866–86; lectured on musical subjects. B. Oct. 15, 1814, London; son of HENRY CEPHAS; d. Aug. 16, 1901.

Lincoln's Inn Fields Theatre was the home of the Italian opera given in London in opposition to Handel, 1734, later of Handel's own companies for opera and oratorio. It was erected in 1714 and demolished in 1848 to make room for an extension of the College of Surgeons.

Lind (Jenny) sang sop. in opera; debut at 10 in a child's part at Stockholm, becoming in later life one of the most famous of the world's great singers. Her first instruction in childhood was received at the school attached to the Court Theatre, Stockholm. At 18 she made her formal debut as Agathe in "Freischütz," and in 1840 became a member of the Royal Swedish Academy of Music. The following year she went to Paris, where she studied with Manuel Garcia. After the rest and study prescribed by that great singing master, she returned to Stockholm, but obtaining an engagement at Berlin through the influence of Meyerbeer, who had heard her sing in Paris, she visited Dresden to learn German, and in 1844 made her debut there in Meyerbeer's "Feldlager in Schlesien." Her voice ranged from b to g‴, and was remarkable for both power and flexibility. She was a favourite in Berlin, and in other German cities which were soon visited. In 1846 she sang in Vienna, again toured Germany, and set the London managers Bunn and Lumley fighting for an engagement with her. The following year she captivated London, returning there as well as touring Europe for the next two years. Her last operatic appearance was in "Roberto," May 10, 1849, at Her Majesty's Theatre, London, and thereafter she sang only in concerts. From 1850 to 1852 she toured America under the management of P. T. Barnum, the best advertised singer the country had ever known. Julius Benedict was her accompanist. Miss Lind's profits amounted to $120,000. While in Boston she married the pianist of her company, Otto Goldschmidt, Feb. 5, 1852. Returning to Europe she was warmly received in Germany and Holland. In 1856 she settled in London with her husband, who was director of the Bach Choir, and sang frequently at his concerts and at the larger festivals. Her farewell concert (for charity) took place July 23, 1883, at Malvern, and in that

year she became a teacher in the Royal College of Music, where she remained until 1886. Pure and generous in private life, no singer of modern times retained the affection of her public longer than Jenny Lind. B. Oct. 6, 1820, Stockholm; d. Nov. 2, 1887, Wynd's Point, Malvern, Eng. A medallion to her memory was unveiled in Westminster Abbey, April 20, 1894. See biographies by A. J. Becher, 1847; Canon Scott-Holland and W. S. Rockstro, 1891.

Linda di Chamouni. Gaetano Donizetti's three-act opera to book by Rossi was first performed May 19, 1842, at the Kärnthnerthor Theatre, Vienna.

Lindblad (Adolf Frederick) composed Swedish songs with piano accompaniment, which Jenny Lind made popular; a symphony in C, duo for piano and violin; the opera "Frondärarne," Stockholm, 1835; taught singing. B. Feb. 1, 1801, Stockholm; d. Aug. 23, 1878.

Lindley (Robert) composed 'cello concertos; played 'cello London Opera; taught Royal Academy of Music. B. Mar. 4, 1776, Rotherham; d. June 13, 1855, London. **William** played 'cello; pupil of his father, ROBERT. B. 1802, London; d. Aug. 12, 1869, Manchester.

Lindner (Friedrich) edited collections of music for Gerlach; became cantor of the Nuremberg St. Aegidienkirche. B. about 1540, Liegnitz, Silesia; d. Sept. 15, 1597, Nuremberg.

Lindpaintner, von (Peter Joseph) composed "Der Vampyr," "Lichtenstein," and in all 28 operas, three ballets, five melodramas, "Abraham" and four other oratorios, six masses, cantatas, symphonies, a Stabat Mater, 50 songs; was the best conductor in Europe, according to Mendelssohn; chapelmaster at Stuttgart. B. Dec. 9, 1791, Coblenz; d. Aug. 21, 1856, Nonnenhorn.

Linea. *L.* Line.

Liniensystem. *Ger.* The five line stave.

Linke Hand. *Ger.* Left hand.

Linley (Francis) composed songs, organ and piano pieces; played organ; published music in London; visited America, 1796–99; resumed professional work in England; pupil of Dr. Miller; blind from birth. B. 1771, Doncaster; d. Sept. 13, 1800, Doncaster.

Linley (George) composed the operas "Francesca Doria," 1849; "La Poupée de Nuremberg," Covent Garden, 1861; "Ever of thee" and other popular songs; edited "Scottish Melodies," hymns, two books of Nursery Rhymes; wrote "The Musical Cynics of London," 1862; played 'cello. B. 1798, Leeds; d. Sept. 10, 1865, London.

Linley (Thomas) composed songs, cantatas, madrigals, arranged accompaniments of songs for the Beggar's Opera; composed music for "The Duenna," "Tom Jones," and numerous other pieces produced at Drury Lane, where he conducted the music, and became part owner by purchasing Garrick's shares, 1776; in early life taught singing and gave concerts in Bath; pupil of Thomas Chilcot. B. Wells, Somerset, 1732; d. Nov. 19, 1795, London. **Elizabeth Ann,** known as "The Maid of Bath," sang sop. with success in oratorios and concerts, but retired shortly after her marriage to Richard Brinsley Sheridan. She was painted as Saint Cecilia, and as the Virgin, in his "Nativity," by Sir Joshua Reynolds. B. Sept. 7, 1754, Bath; daughter of THOMAS; d. June 28, 1792, Bristol. **Mary** sang with her sister ELIZABETH ANN in festivals, oratorios, and concerts, retiring on her marriage to Richard Tickell. B. Bath; d. July 27, 1787, Clifton. **Maria** sang in concerts and oratorio; daughter of THOMAS; d. Sept. 15, 1784, Bath. **Thomas, Jr.,** composed songs for "The Tempest," an "Ode on the Witches and Fairies of Shakespeare," the oratorio "Song of Moses"; played violin and led at concerts given by his father THOMAS; was intimate in early life with Mozart. B. 1756, Bath; accidentally drowned, Aug. 7, 1778, while visiting the Duke of Ancaster at Grimsthorpe, Lincolnshire. **Ozias Thurston** took orders, but resigned on becoming junior fellow and organist at Dulwich College. B. 1765; son of THOMAS, SR.; d. Mar. 6, 1831, Dulwich. **William** composed

the prize glee "At that dread hour," songs, canzonets; edited "Shakespeare's Dramatic Songs," two vols., 1815–16; assisted Sheridan in management of Drury Lane; wrote unsuccessful plays; was for a time an official in India. B. 1771; son of THOMAS, SR.; d. May 6, 1835, London.

Lintern (J. & W.) published music in Bath, Eng., toward the close of the 18th century.

Lipinski (Karl Joseph) composed a "Military Concerto" and other violin music; became celebrated as a violin virtuoso, taking lessons from Paganini, playing in concert with him, and afterwards posing as his rival; organized the court music while concertmeister at Dresden. B. Oct. 30, 1790, Radzyn, Poland; d. Dec. 16, 1861, near Lemberg.

Lipsius (Marie) edited Liszt's letters, 1828–86; Eng. trans., 1894; translated Liszt's "Chopin" into German; wrote "Klassisches und Romantisches aus der Tonwelt," 1892, and other books on music, published under the pen name "La MARA." B. Dec. 30, 1837, Leipsic; add. Leipsic.

Lira. *It.* Lyre; **Da Braccio,** obsolete tenor violin; **Da Gamba,** obsolete 'cello; **Tedesca, Rustica,** hurdy-gurdy; **Barberina,** viol invented by J. B. Doni and named for the Cardinal of that name.

Liressa. *It.* Inferior lyre.

Lischen et Fritzchen. Jacques Offenbach's one-act operetta, to words by Paul Dubois, was first performed at Ems, then at the Bouffes-Parisiens, Jan. 5, 1864.

Liscio. *It.* Smooth, polished.

Lisley (John) composed the six-part madrigal "Faire Citharea presents hir doves," published in the "Triumphes of Oriana," London, 1601.

Listemann (Fritz) played violin, Thomas, Philharmonic, and Symphony orchestras, arriving in America, 1867; toured with "Listemann Concert Company"; taught in New York; composed two violin concertos; pupil of his uncle Ullrich, of David, Leipsic Conservatory; chamber musician to Prince Rudolstädt, 1858. B. Mar. 25, 1839, Schlotheim, Thuringia; add. New York. **Bernhard** wrote a method for violin; became concertmeister Thomas Orchestra, 1871–74; founded the "Philharmonic Club," with which he made concert tours; conducted Boston Philharmonic Orchestra, 1878–81; founded Listemann Quartet; directed Listemann Concert Company; taught Chicago College of Music, 1893; pupil of Ullrich, David, Vieuxtemps, Joachim; played in Rudolstädt Court Orchestra; came to America with his brother FRITZ. B. Aug. 28, 1841; add. Chicago. **Paul** played violin Listemann Quartet and Concert Company; became concertmeister Pittsburgh Symphony Orchestra, 1896, later of a New York orchestra; soloist Redpath Concert Company; pupil of his father, BERNHARD, and his uncle, FRITZ, and of Brodsky, Hilf, and Joachim. B. Oct. 24, 1871, Boston; add. New York. **Franz** played first 'cello Pittsburgh Orchestra, settled in New York as concert 'cellist and teacher; pupil of Fries, Giese, Klengel, and Hausmann. B. Dec. 17, 1873, New York; son of BERNHARD; add. New York.

Liszt (Franz) became the world's greatest pianist; immortalized Magyar music in 15 "Rhapsodies Hongroises"; developed in the symphonic poem a new orchestral form; composed oratorios, songs, orchestral works, which rank him with the world's greatest tone poets; was the most intelligent and generous patron of music in the 19th century, befriending Berlioz, Cornelius, Raff, Schumann, and Wagner. Pupil at first of his father, Adam Liszt, steward to Prince Esterhazy, but a skilful amateur pianist, young Franz or Ferencz (to give the name its original form) made his debut at nine in Oedenburg, with the result that a group of Hungarian nobles guaranteed the family an income of 600 florins for six years in order that he might study in Vienna. There he became a pupil of Czerny, studied harmony with Salieri and Randhartinger, and at his first concert, Dec. 1, 1822, won the approval of Beethoven. In the same year his variations on a waltz by

Diabelli were published along with those of Beethoven and 48 other composers, and the boy went to Paris, hoping to enter the Conservatoire. Cherubini's prejudice against child virtuosi and the fact that he was a foreigner prevented him from entering this institution, but he received lessons from Reicha and Paer, and in 1824 made his first visit to England, where he was cordially received. His operetta "Don Sanche" was performed Oct. 17, 1825, at the Paris Académie Royale, and his career as concert pianist continued with brilliant success until 1827, when the death of his father made it necessary for him to provide for his mother's support by teaching in Paris. In the French capital he formed the acquaintance of Chopin, Berlioz, von Weber, Paganini, and of such literary personages as Mme. Dudevant (to whom he introduced Chopin), Hugo, and Lamartine. There, too, he met Countess D'Agoult, a writer who signed herself "Daniel Stern," with whom he had a liason that lasted from 1834 to 1844, during part of which period they lived in Geneva. A son and three daughters were born of this union, the youngest, at first the wife of von BÜLOW, being afterwards married to RICHARD WAGNER. In 1839 Liszt began a series of concert tours which continued 14 years, taking him to all the principal cities of Europe. It was during this period that he successfully undertook to raise money with which to complete the Beethoven monument at Bonn. In 1849 he became conductor of the court opera at Weimar, displaying as much enthusiasm for the orchestra as he had previously for piano. Weimar speedily became the musical centre of the civilized world, and so remained during the twelve years of Liszt's sojourn, owing not only to the excellence of the company which he gathered, the number of new works produced, but equally to the presence of an enthusiastic band of disciples who gathered about him. During this period he resided at a house called "Altenburg" with the Princess Karolyne zu Sayn-Wittgenstein, who is said to have aided him in writing his Life of Chopin, monographs on Wagner, etc. While at Weimar Liszt brought out "Lohengrin" and Tannhäuser at the request of Wagner. His piano transcriptions of Wagner's music and his essays defending and praising that composer had already conferred obligations which even Wagner acknowledged, and the encouragement and assistance, both artistic and financial, which Liszt gave him continued through life. Wagner's "Flying Dutchman," Berlioz's "Benvenuto Cellini," Schumann's music to "Manfred" and his "Genoveva," and "Alfonso und Estrella," by Schubert, were all performed during Liszt's régime, which suddenly terminated in 1859, when Liszt withdrew, owing to a cabal formed against Cornelius's "Barber of Bagdad." For the greater part of the next six years Liszt lived in Rome. As a boy, he had aspirations toward the priesthood, from which he was dissuaded with some difficulty. During his residence in Geneva he had entered the Masonic order, but his surroundings in Rome awakened the old instinct, and in 1850 he became a Tertiary of the Order of St. Francis, and in 1859 received minor orders and was presented to an honorary canonry by the Pope. The Hungarian government offered him the directorship of the Academy of Music at Pest, 1870, and he became reconciled to the court of Weimar at about the same period, and for the remainder of his life his time was divided between Rome, Weimar, and Pest, and he was accompanied to each city by a coterie of young musicians, to whom he gave lessons free of charge. His compositions during the latter part of his life were chiefly to sacred texts, "Christus" and "The Legend of St. Elizabeth" being the most notable. In 1886 he began a last triumphal tour of Europe, visiting Paris, where his "Graner Messe" was sung at St. Eustache's Church; London, where Walter Bache gave a concert exclusively of Liszt numbers, and later a performance of his "St. Elizabeth"

was given in his honour; then Paris, where he heard his "St. Elizabeth" again. A tour of Holland and Germany followed, and in July he attended the marriage of his granddaughter Daniela von Bülow to Herr von Thode, in Bayreuth. July 23 he attended a performance of "Parsifal," at which he contracted a severe cold, which was aggravated by exposure incident to attending a performance of "Tristan," and developed into a fatal illness. B. Oct. 22, 1811, Raiding, Hungary; d. July 31, 1886, Bayreuth. See biography by L. Ramann, Eng. trans., 1882. A complete catalogue of Liszt's works does not, as yet, exist, but the names of the most important are appended: *Piano music:* "Adelaide" (Beethoven), transcription; Album, "An die ferne Geliebte" (Beethoven), transcription; "Auf Flügeln des Gesanges" (Mendelssohn), transcription; Concerto Pathétique, E minor, two pianos; 6 Consolations; 2 Concertos, "Années de Pelerinage," "Liebestraüme"; Sonata in B minor; arrangements of Beethoven's 9 Symphonies; symphonic poems, No. 1, "Ce qu'on entend sur la montagne" (after Hugo); No. 2, Tasso, Lamento e Trionfo; No. 3, "Les Preludes" (after Lamartine); No. 4, Orpheus; No. 5, Prometheus; No. 6, "Mazeppa" (after Hugo); No. 7, Festklänge; No. 8, Héroïde funèbre; No. 9, Hungaria; No. 10, Hamlet; No. 11, "Hunnenschlacht" (after Kaulbach); No. 12, "Die Ideale" (after Schiller). (These 12 works may be had in either two hand or four hand arrangements, or for two pianos.) "Einzug der Gäste auf Wartburg," Tannhäuser transcription; "Elsas Brautzug zum Munster," Lohengrin transcription; "Elsas Traum und Lohengrins Verweis," Lohengrin transcription; "Es war einmal ein König" (Beethoven) transcription; six grand études for violin by Paganini, transcriptions; Études d'execution transcendante, No. 1, Preludio; No. 2, Étude; No. 3, Paysage; No. 4, Mazeppa; No. 5, Irrlichter; No. 6, Vision; No. 7, Eroica; No. 8, Wilde Jagd; No. 9, Ricordanza; No. 10, Étude; No. 11, Harmonies du Soir; No. 12, Chasse-Neige; "Festspiel und Brautlied," Lohengrin transcription; "Freudvoll und Leidvoll," transcription from Beethoven's "Egmont"; "Frühlingslied," Mendelssohn transcription; Illustrationen from Meyerbeer's "Prophete," in three numbers; Impromptu; "Isoldens Liebestod," Tristan und Isolde transcription; Konzert-paraphrase on Mendelssohn's Hochzeitmarsch, Midsummer Night's Dream; Konzert solo in E minor; "Liebesszene und Fortunas Kugel," "Die 7 Todsünden," transcription; six Beethoven Songs transcribed for piano: "No. 1, "Mignon"; No. 2, "Mit einem gemalten Bande"; No. 3, "Freudvoll und Leidvoll"; No. 4, "Es war einmal ein König"; No. 5, "Wonne der Wehmut"; No. 6, "Die Trommel gerühret"; Songs by Robert Franz, transcribed for piano; 10 songs by Robert and Clara Schumann, transcribed for piano; "Neue Liebe" (Mendelssohn), transcription; Phantasie und Fuge on the chorale "Ad nos, ad salutarem undam," Meyerbeer's "Prophete"; Phantasiestück on a motif from Wagner's "Rienzi"; Reiselied (Mendelssohn) transcription; "Der Blinde Sänger" (after A. Tolstoi); Sonate in B minor; Sonntagslied (Mendelssohn), transcription; Spinnerlied, transcribed from Wagner's "Fliegende Holländer"; Suleika und Winterlied (Mendelssohn), transcription; Eine Symphonie zu Dante's Divina Commedia, two 4- and 8-hand arrangements; Trauer-Vorspiel und Trauer-marsch; Le Triomphe funèbre du Tasse, epilogue to the symphonic poem Tasso. *Orchestral music* includes the Concerto Pathetique, the 12 symphonic poems arranged for grand orchestra, "Eine Symphonie zu Dante's Divina Commedia," and "Le Triomphe du Tasse." *Vocal music* includes Mass for four equal voices, C minor, with organ; "Nun danket Alle Gott," choral with organ, trompets, etc.; Pater Noster for four equal voices for use in the Roman Catholic ritual, Ava Maria for four equal voices; "Der Blinde Sänger," for voice with "melodramatic piano accompaniment," The Divina

Commedia Symphony for grand orchestra and women's choir; and Zur Trauung. The works quoted are from the Breitkopf & Härtel catalogues, which may be supplemented by the following titles quoted from the Schuberth edition (Leipsic): *Piano solo:* Eine Faust-Symphonie. Klavierauszug zu zwei Händen. Eine Faust-Symphonie. No. II. Gretchen. Transkription. Zwei Episoden aus Lenaus Faust: No. 1. Der nächtliche Zug; No. 2. Mephisto-Walzer. Missa solennis. Graner Festmesse in D-dur. Ungarische Krönungsmesse. Benedictus daraus. Offertorium daraus. Ungarische Krönungsmesse. Klavier-Auszug zu zwei Händen von August Stradal. Andante und Finale aus König Alfred (Joachim Raff). La Fiancée (Auber). Grosse Konzertfantasie. Einsam bin ich, nicht alleine. Weber's Preciosa. Sonnambula (Bellini). Grosse Konzertfantasie. Fünf Märsche. (Marsch-Album.) No. 1. Coburger Fest-Marsch. No. 2. Goethe-Fest-Marsch. No. 3. Rákóczy-Marsch. No. 4. Tscherkessen-Marsch. No. 5. Ungarischer Marsch. Albumblätter. (2 Feuilles d'Album.) El Contrabandista. Rondeau fantastique sur un thême espagnol. Gaudeamus igitur. Humoreske. God save the Queen. Vierte grosse Konzert-Paraphrase. Marsch aus "König Alfred" (Joachim Raff). La Marseillaise. Transcription. Konzert-Transkriptionen über 10 geistliche Lieder von Beethoven u. Schubert. Beethoven. No. 1. Gottesmacht. No. 2. Bitten. No. 3. Busslied. No. 4. Vom Tode. No. 5. Liebe des Nächsten. No. 6. Ehre Gottes in der Natur. Schubert. No. 1. Litanei. No. 2. Himmelsfunken. No. 3. Die Gestirne. No. 4. Hymne. Beethovens Septett (Op. 20). Für das Pianoforte übertragen von Franz Liszt. Hummel, Septett in D-moll (Op. 74). Neue Ausgabe für Pianoforte von Franz Liszt. John Field, Dix-huit Nocturnes. Revidiert und mit einem Vorwort versehen von Franz Liszt. Zwei Lieder von R. Schumann. An den Sonnenschein u. Rothes Röslein. Helges Treue. Ballade von Strachwitz für eine Baritonstimme komponiert von Felix Dräsecke. Für das Pianoforte allein u. mit Deklamation melodramatisch bearb. v. Franz Liszt. *Technische Studien:* I. Übungen zur Kräftigung und Unabhängigkeit der einzelnen Finger bei stillstehender Hand und Akkordstudien. II. Vorstudien zu den Dur- u. Mollskalen. III. Skalen in Terzen- u. Sextenlage. Springende oder durchbrochene Skalen. IV. Chrom. Skalen und Übungen. Skalen der Gegenbewegung. V. Repetierende Terzen, Quarten u. Sexten m. verschiedenem Fingersatz. Skalenartige Terzenübungen i. gerader Bewegung u. i. d. Gegenbewegung. Quarten- u. Sextenübungen. VI. Dur-, Moll- und chromatische Skalen in Terzen und Sexten. VII. Sext-Akkord-Skalen m. verschiedenem Fingersatz. Springende od. durchbrochene Skalen i. Terzen, Sexten u. Sextakkorden. Chrom. Terzen, Quarten, Sexten- u. Oktaven-Skalen. VIII. Gebrochene Oktaven. Springende oder durchbrochene Oktav-Skalen. Akkordstudien, Triller in Terzen, Sexten, Quarten und Oktaven. IX. Verminderte Septimen-Akkorde. Übungen bei stillstehendem Handhalt. Arpeggien oder gebrochene Akkorde. X. Gebrochene Akkorde m. verschied. Fingersätzen d. alle Dur- u. Moll-Skalen. XI. Arpeggien in Terzen und Sexten mit verschiedenem Fingersatz. XII. Oktavenübungen mit verschiedenem Fingersatz und Akkordübungen. Eine Faust-Symphonie. Klavierauszug zu zwei Händen. Die Allmacht von Franz Schubert. Die Glocken des Strassburger Münsters. Missa solennis. Graner Festmesse in D-dur. Ungarische Krönungsmesse in Es-dur. Der 18. Psalm. *Piano, four hands:* Eine Faust-Symphonie in drei Charakterbildern. (Nach Goethe.) I. Faust. II. Gretchen. III. Mephistopheles und Schlusschor: "Alles Vergängliche ist nur ein Gleichniss." Zwei Episoden aus Lenaus Faust: No. 1. Der nächtliche Zug. No. 2. Mephisto-Walzer. Ungarische Krönungsmesse. Benedictus daraus. Offertorium daraus. Missa solennis. Graner Festmesse in D-dur. Ungarische Rhapsodien: No. I in F. No. III in D.

No. IV in D. No. V in E. (The other Hungarian Rhapsodies are: No. II in F sharp, No. VI in D flat, No. VII in D minor, No. VIII Capriccio, No. IX E flat, No. X Präludio, No. XI in A minor, No. XII in C sharp minor, also with violin part by Joachim; No. XIII in A minor, No. XIV in F minor, and No. XV Rákóczy Marsch.) Fünf Märsche. (Marsch-Album.) No. 1. Coburger Fest-Marsch. No. 2. Goethe-Fest-Marsch. No. 3. Rákóczy-Marsch. No. 4. Tscherkessen-Marsch. No. 5. Ungarischer Marsch. Excelsior. Präludium "Die Glocken des Strassburger Münsters." Gaudeamus igitur. Humoreske. Sonnambula von Bellini. Grosse Konzert-Fantasie. Grande valse de bravoure in B. John Field, Nocturnes. No. 1–9 komplet von Franz Liszt. Beethovens Septett, Op. 20, übertragen von Franz Liszt. *For two pianos:* Rákóczy-Marsch. Ausgabe zu vier Händen. Ausgabe zu acht Händen. Grandes Variations de Concert (Hexameron) sur un thème des "Puritains" von Thalberg, Herz, Pixis, Czerny, Chopin und Liszt. (Prinzessin di Belgiojoso gewidmet.) *Organ or Harmonium and Piano:* Kompositionen von Joh. Seb. Bach. Revidiert und mit Beiträgen versehen von Franz Liszt. No. 1. Einleitung und Fuge aus der Motette: "Ich hatte viel Bekümmernis." No. 2. Andante: "Aus tiefer Noth schrei ich zu dir." No. 3. Präludium. No. 4. Thema und Variationen. No. 5. Adagio aus der 4. Violinsonate. No. 6. Präludium und Fuge. No. 7. Passacaglia. No. 8. Fuga (Ricercata). No. 9. Arie aus der Johannes-Passion: "Ach mein Sinn." No. 10. Kyrie aus einer der "Vier kurzen Messen." No. 12. Trio. No. 13. Trio. No. 14. Arie. A. W. Gottschalg's Repertorium für Orgel, Harmonium oder Pedalflügel unter Revision und mit Beiträgen von Franz Liszt. Enthaltend Werke von Bach, Beethoven, Böhm, Chopin, Händel, Liszt, Löffler, Mozart, Palestrina, Raff, Ritter, Schubert, Stehle, Sulze, Weber. *Violin and Piano:* Rhapsodie Hongroise. (Violinstimme von J. Joachim.) Ungarische Krönungsmesse. Benedictus daraus. Offertorium daraus. Gretchen aus der Faust-Symphonie. *Violin and Organ:* Ungarische Krönungsmesse. Benedictus daraus. Offertorium daraus.

L'istesso. *It.* The same.

Litany. Solemn supplication or prayer in which the petition is offered by the priest and response is made by the choir or congregation. The Greek Church was probably first to make use of the litany, as the words "Kyrie eleison" are retained in the ritual of the Roman Catholic Church. The Litany of Loreto was originally sung to the Plain Song melody still employed in Italian churches, but was composed by Orlandus Lassus, ten times by Palestrina, as well as by many other composers. An English version of the Litany appeared, without music, five years before the publication of the First Prayer Book, and is attributed to Archbishop Cranmer. A second publication, issued June 16, 1544, is supposed to give the Plain Song authorized by Cranmer. There are numerous settings of the English Litany, but the tendency in the Anglican Church in recent years has been to revert to Plain Song, and the Sarum version is being extensively used.

Litolff (Henry Charles) composed the oratorio "Ruth et Boaz," 1869; a violin concerto, "Spinnlied," and other piano pieces; operas, including "Les Templiers," Brussels, 1886; played piano, touring Europe with success. A marriage at 17 compelled Litolff to leave his home in London. By a second marriage he came into the publishing business owned by the widowed Frau Meyer, in Brunswick. On her death he settled in Paris, marrying Countess de Larochefoucauld. B. Feb. 6, 1818, London; d. Aug. 6, 1891, near Paris. **Theodor** published the Collection Litolff, consisting of classic music at popular prices. Adopted son of HENRY CHARLES, he succeeded him in the publishing business, 1860.

Lituus. *L.* J-shaped trumpet of ancient Roman cavalry.

Liuto. *It.* Lute.

Liverpool Musical Festivals were held at irregular intervals from 1784, the last taking place 1874. Sir George Smart conducted the first performance in English of Mendelssohn's "St. Paul," 1836. Alfred Mellon, Sir Julius Benedict, Max Bruch, Sir Charles Hallé, and Dr. F. H. Cowen have been conductors of the Liverpool Philharmonic Society, which was founded 1840 and gives 12 annual concerts.

Lloyd (Dr. Charles Harford) composed incidental music for the Greek play "Alcestis," the cantatas "Hero and Leander," "Song of Balder," "Andromeda," for soli, chorus, and orchestra, the "Longbeards' Saga," male chorus and piano; "A Song of Judgment," "Sir Ogie and Lady Elsie," "A Hymn of Thanksgiving," the motet "Souls of Righteousness," Gloucester, 1901; services, anthems, part songs, organ sonata in D, organ concerto in F minor; founded "Oxford University Musical Club," of which he was first president; played organ Gloucester Cathedral; Christ Church Cathedral; taught Royal College of Music; edited new edition of "Church Hymns." B. Thornbury, Gloucestershire, Oct. 16, 1849; add. Oxford.

Lloyd (Edward) created the ten. rôles in "Martyr of Antioch," "The Redemption," "Mors et Vita," "Rose of Sharon," "Golden Legend," "Saint Ludmilla," "Judith," "The Swan and the Skylark," "King Saul," "Caractacus," and "The Dream of Gerontius"; was the greatest festival tenor in the world from the 1871 "Gloucester Festival" to his retirement in 1900. In 1888 Lloyd made his first American appearance at the Cincinnati Festival, afterwards touring America with great success. He was a chorister in Westminster Abbey in boyhood, and pupil of James Turle. His voice changed to tenor without breaking, and in 1867 he became a Gentleman of the Chapel Royal. B. March 7, 1845; add. London.

Lo. *It.* The.

Lobe (Johann Christian) composed the operas "Wittekind," "Die Filibustier," "Die Fürstin von Granada," "Der rote Domino," "König und Pachter," all performed at Weimar, where he played solo flute in the ducal orchestra; two symphonies; wrote on music. B. Weimar, May 30, 1797; d. July 27, 1881, Leipsic.

Lobgesang. *Ger.* Hymn of praise.

Lobkowitz, von (Prince Ferdinand Philip) was the friend and patron of Gluck, and accompanied that composer to the coronation of Francis I, and afterwards to England. Burney says he composed a symphony with C. P. E. Bach, each adding a bar alternately. B. April 17, 1724, Prague; d. Jan. 11, 1784, Vienna. **Prince Josef Franz Maximilian** directed the Vienna Court Opera, 1810-12; was the friend and patron of Beethoven, who abused him for not paying his annuity of 700 florins in full at a time when he was bankrupt, but later acknowledged his error by dedicating the Liederkreis to him; helped found the GESELLSCHAFT DER MUSIKFREUNDE; played violin and 'cello; sang bass in "Alexander's Feast" at the second Vienna performance. B. Dec. 7, 1772; son of PRINCE FERDINAND PHILIP; d. Dec. 16, 1816, Vienna.

Locatelli (Pietro) composed sonatas and concertos for violin on which he became a famous virtuoso, obtaining effects in double-stops by altering the tuning of his strings, a practice Paganini afterwards imitated; pupil of Corelli. B. 1693, Bergamo; d. April 1, 1764, Amsterdam.

Locke (Matthew) composed music for Shirley's "Cupid and Death" (with C. Gibbons), Davenant's "Siege of Rhodes," for the Dryden-Davenant version of "The Tempest," possibly for Davenant's mutilation of "Macbeth," and songs, psalms; wrote "Melothesia," the first English book giving rules for Continued Bass, consorts for viols; became composer to Charles II of England; pupil of William Wake, and friend of Purcell, who composed an elegy on his death. B. 1630, Exeter; d. 1677, London.

Lockey (Charles) sang ten. in first performance of "Elijah" and in the Eng. Chapel Royal; vicar-choral St. Paul's Cathedral. B. Mar. 23, 1820, Thatcham; d. Dec. 3, 1901, Hastings.

Loco. *It.* "Place." The term cancels All' Ottava, and in violin music the shift to a higher position.

Locrian. Hypodorian MODE.

Loder (Fanny Kate) composed the opera "L'Elisir d'Amore," an overture, two string quartets, sonata for violin and piano; taught in Royal Academy of Music, in which she had been a pupil. B. 1825, Bath; m. Sir Henry Thompson, 1851; d. Aug. 30, 1904, London.

Loder (John David) published music in Bath; led at Three Choir Festivals and Ancient Concerts; taught Royal Academy of Music; wrote "Violin School," "Modern Art of Bowing," "General and Comprehensive Instruction Book for the Violin." B. 1788, Bath; d. Feb. 13, 1846, London. **Edward James** composed "The Night Dancers," Princess Theatre, London, 1846; "Raymond and Agnes," Manchester, 1855, other dramatic pieces; "The Diver," "The brave old oak," and other popular songs, string quartets; conducted at Princess Theatre and in Manchester. B. 1813, Bath; son of JOHN DAVID; d. April 5, 1865. **John Fawcett** managed concerts and played violin at Bath; led in London concerts and at various festivals. B. 1812, Bath; son of JOHN DAVID; d. April 16, 1853.

Lodoiska. M. Luigi C. Z. S. Cherubini's three-act opera, to book by Fillette-Loreaux, was first performed July 18, 1791, at the Théâtre Feydeau, Paris. Rodolphe Kreutzer's opera on the same subject, to book by Dejaure, was performed Aug. 1, 1791, at the Théâtres des Italiens, Paris.

Loeffler (Charles Martin) composed the symphonic poem "The Death of Tintagiles," the suite for violin and orchestra, "Les Veillées de l'Ukraine"; fantastic concerto for 'cello and orchestra, divertimento in A minor for violin and orchestra; the symphonic poems "Vilanelle du diable" and "Avant que tu ne t'en ailles"; played violin Boston Symphony Orchestra, resigning 1903 to devote himself to composition; pupil of Leonard, Massart, and Joachim for the violin, and of Guiraud and Kiel for composition. B. Jan. 30, 1861, Mühlhausen, Alsatia; add. Boston.

Loeillet (Jean Baptiste) composed four sonatas for solo flute; 12 suites of lessons for harpsichord, 12 sonatas for violins, German flutes, and common flutes; played and taught flute in London. B. Ghent about 1675; d. 1728, London.

Loeschhorn (Albert) composed piano études, sonatas, and string quartets; royal professor, 1851; taught piano Berlin Institute for Church Music, where he had been a pupil. B. Berlin, June 27, 1819; d. June 4, 1905, Berlin.

Loewe (Johann Carl Gottfried) composed "Edward," "The Erl-king," and other ballads, which have recently had a revival of popularity; "Die drei Wünsche" and four other operas; "Die Apostel von Philippi" and other oratorios; cantor and professor at Stettin and organist at St. Jacobus. B. Nov. 30, 1796, Loebejuen, near Halle; d. April 20, 1869, Kiel.

Loewe (Johanna Sophie) sang sop. in opera, debut 1832 at the court theatre, Vienna, Berlin, London, Paris, and Milan, retiring 1848, on her marriage to Prince Lichtenstein. B. Mar. 24, 1816, Oldenburg; d. Nov. 29, 1866, Pest.

Loewenstern, von (Matthaeus Apelles) composed "Mein Augen schliess ich jetzt" and other hymns, choruses for the drama "Judith"; directed church music at the court of Oels-Bernstadt; ennobled by Emperor Ferdinand II. B. Neustadt, Upper Silesia, April 20, 1594; son of the saddler Loewe; d. April 16, 1648, Bernstadt.

Logeum. *L.* Stage.

Logier (Johann Bernard) invented the CHIROPLAST; wrote a text-book on Thoroughbass, "Complete Introduction to the Keyed Bugle," which

he is said to have invented; composed sonatas for piano; published music in Dublin; played organ; conducted. B. 1780, Kaiserslautern, Palatinate; d. July 27, 1846, Dublin.

Logroscino (Nicola) composed "L'inganno per inganno," "Le Griselda," and in all 20 successful comic operas in Neapolitan dialect; the serious opera "Giunio Bruto," church music; called "the God of Opera Buffa"; taught counterpoint, Palermo Conservatory; pupil of Durante at the Conservatorio di Loreto, Naples. B. about 1700, Naples; d. about 1763, Naples.

Lohengrin. Richard Wagner's three-act romantic opera, to his own book, was first performed Aug. 28, 1850, at Weimar, under the direction of Liszt. Henry the Fowler, King of Germany, holds court in Brabant, where he is levying troops to repel an invasion of the Hungarians. Gottfried, young son of the late Duke of Brabant, has mysteriously disappeared, and his sister Elsa is accused of having murdered him by Count Frederick of Telramund, who has been instigated to make the charge by his wife, Ortrud, and Telramund asserts his own claim to the duchy, as next of kin. A trial by arms is appointed by the King, but none of the nobles of Brabant oppose Telramund. Elsa, however, describes a mysterious knight she has seen in a vision, whom she prays to appear in her behalf, and then the hero is seen on the Scheldt, in a boat drawn by a swan. Elsa recognizes the knight of her dreams when he lands, and readily agrees to the conditions upon which he will defend her: first, that she will become his wife; second, that she will never ask his name or lineage. The combat results in the defeat and disgrace of Telramund. In the second act Ortrud plans revenge, and inspires Telramund to aid her. Ortrud pleads with Elsa for protection, and begins at the same time to arouse in her a distrust for her champion. In the morning, as Elsa and her knight, now Guardian of Brabant, are about to enter the church, Ortrud stops the bridal procession, claims precedence by right of superior rank, and Telramund accuses the mysterious knight of sorcery. Elsa remains true to her pledge not to ask the name or descent of her protector, the conspirators are thrust aside, and the cortège enters the church. The third act reveals the bridal chamber. Elsa, overcome by curiosity and distrust, demands to know her husband's secret. Telramund, who has meant to murder the knight, breaks into the bridal chamber, but is slain, and then, placing Elsa in charge of her ladies, her husband directs that she be taken before the King, and in the presence of the court he tells his name and rank. He is Lohengrin, Knight of the Holy Grail, and son of Parsifal. Free to remain with men so long as he shall be unknown, and invulnerable to villany, he must now return to Monsalvat. The swan boat is seen approaching as he sings. Lohengrin takes a golden ring from the swan's neck, which he presents to Elsa with his sword and horn, but as he prepares to depart, Ortrud confesses that the swan is Gottfried, whom she had bewitched, but who would have been restored but for his sister's curiosity. At this Lohengrin offers a prayer to heaven, unchains the swan, which disappears beneath the waters, and is replaced by Gottfried. The boy rushes to his sister, who faints in his arms as a dove descends and draws away the boat containing Lohengrin. The original cast included: Lohengrin, Beck, ten.; Telramund, Milde, bar.; King Henry, Hofer, bass; Elsa, Frau Agathe, sop.; Ortrud, Frl. Fastlinger, con. The principal musical numbers are the lovely vorspiel or prelude, Act I: "Zum Sterben kam der Herzog von Brabant," Telramund; "Einsam in trüben tagen" (Elsa's Dream); "Nun sei gedankt, mein lieber Schwan," Lohengrin; "Nie sollst du mich befragen," Lohengrin; "Mein Herr und Gott, nun ruf' ich Dich," Henry, leading into a finale for sextet and chorus; Act II: "Erhebe dich, Genossin meiner Schmach," Telramund and Ortrud; "Euch Lüf-

ten, die mein Klagen," Elsa; "Den dort im Glanz," Telramund; "Heil, Elsa von Brabant," chorus; Act III: "Treulich geführt, ziehet dahin" (Bridal chorus); "In fernem Land, unnahbar euren Schritten," Lohengrin; "O Elsa! nur ein Jahr an deiner Seite," Lohengrin.

Lohet (Simon) composed fugues, canzonas, and two arrangements of the Plain Song "Media vita in morte sumus," for organ, highly praised by Ritter; court organist at Stuttgart, 1571. D. about 1611.

Lohse (Otto) composed the opera "Der Prinz Wider Willen," Cologne, 1898; conducted Damrosch Opera Company, New York; Hamburg Theatre, Covent Garden, London, 1901; Strasburg City Theatre. M. Katharina KLAFSKY; add. Strasburg.

Lolli (Antonio) composed violin concertos and sonatas; played violin at the courts of the Duke of Würtemberg and Empress Catherine II of Russia; toured Europe as virtuoso. B. About 1730, Bergamo; d. 1802, Sicily.

Lomakin (Gabriel Joachimovich) helped Balakirev found the St. Petersburg Free School of Music, 1862; arranged national airs and church music; taught singing. B. April 6, 1812; d. 1885, Gatchina.

Lombardi. Giuseppe Verdi's four-act opera, to book by Solera, was first performed Feb. 11, 1843, at La Scala, Milan.

London, the capital of the British Empire in music as in all things else, was the seat in 1908 of the ROYAL ACADEMY OF MUSIC, of the ROYAL COLLEGE OF MUSIC, the GUILDHALL SCHOOL OF MUSIC, and of societies for the cultivation of musical art, most of which are here described under separate titles. Of its many handsome theatres those which have been chiefly identified with serious art were COVENT GARDEN, LYCEUM, DRURY LANE, the Haymarket, etc., of which the first-named was devoted to opera in 1909. **The London Musical Society** gave choral and orchestral concerts from 1878 to 1887. Barnby and Mackenzie were the conductors. **London Philharmonic Society** was founded 1813 by J. B. Cramer, P. A. Corri, and W. Dance to give orchestral and instrumental subscription concerts, a purpose ever since worthily fulfilled. Among the most notable foreign composers who have directed their own works at these concerts, often expressly composed for the occasion, have been Cherubini, Spohr, Weber, Mendelssohn, Hiller, Wagner, and Gounod. Beethoven composed for it, and was its beneficiary. The Society has a large library, has published its documents and letters from time to time, and its earlier history may be learned from "The Philharmonic Society of London from its Foundation, 1813, to its 50th Year," George Hogarth, London, 1862. **London Sacred Philharmonic Society** gave concerts from 1848 to 1856 in Exeter Hall, London. Mr. Surman was conductor.

Longa. Note in obsolete notation equivalent to four modern whole notes.

Long Drum. Bass DRUM.

Longhurst (John Alexander) sang boy's parts in Covent Garden opera from 1820 to 1826, when his voice broke; afterwards taught singing and piano. B. 1809, London; d. 1855, London. **Dr. William Henry** composed the oratorio "David and Absolom"; served as chorister, lay clerk, organist, and master of choristers at Canterbury Cathedral for the 70 years ending 1898. B. Oct. 6, 1819; brother of JOHN ALEXANDER; d. June 17, 1904, Canterbury.

Longman & Broderip published music and manufactured spinets, harpsichords, and pianos in London, 1767–98.

Lontano. *It.* Distant.

Loomis (Harvey Worthington) composed songs and piano pieces; pupil of Dvořák at the National Conservatory, New York, where he won the three-year scholarship, 1892. B. Feb. 5, 1865, Brooklyn, N. Y.; add. New York.

Loosemore (Henry) composed church music; played organ King's

College, Cambridge. D. 1670, Cambridge. **Dr. George** composed anthems; played organ Trinity College, Cambridge, 1660–82. Son of HENRY.

Lord of the Isles. Henry Gadsby's dramatic cantata, founded on Scott's poem, was first performed Feb. 13, 1879, at Brighton, Eng.

Loreley. F. Lachner's opera, to book by Molitor, was first performed 1846 at the Munich Court Theatre. Max Bruch's opera of the same title was produced 1864 at Cologne. Felix Mendelssohn's opera on the same subject was left unfinished at his death in 1847.

Lorenz (Franz) wrote "In Sachen Mozart's," Vienna, 1851; "Haydn, Mozart und Beethoven's Kirchenmusik," and other books on musical topics; practiced medicine. B. April 4, 1805, Stein; d. April 8, 1883, Wien-Neustadt.

Lorenz (Julius) composed the opera "Die Rekruten," overtures; conducted the New York Arion, 1895; prior to that date the Glogau Singakademie. B. Oct. 1, 1862, Hanover; add. New York.

Lorle. Alban Foerster's three-act opera, to book by H. H. Schefsky, based on Auerbach's tale, "Die Frau Professorin," was first performed June 18, 1891, at Dresden. Among other lieder which have became popular in Germany it contains "Hatt' ich verlassen nie dich, meine Haiden," sung by the heroine.

Lortzing (Gustav Albert) composed "Waffenschmied" or "The Armorer," "CZAR UND ZIMMERMANN," "Undine," and other successful operas; the oratorio "Die Himmelfahrt Christi"; sang ten. and conducted. Son of an actor, Lortzing led the wandering life his father's profession entailed, but managed to pick up a knowledge of the most important instruments in the orchestra. In 1822 he settled for a time in Cologne, married, and produced his first operetta, "Ali Pascha von Janina," 1824. In 1833 he became first ten. of the Leipsic Stadt Theatre, where he remained ten years. During this period he composed his highly popular opera dealing with the adventures of Peter the Great and "Die Beiden Schützen." In 1842 his "Wildschütz," based on Kotzebue's play, was favourably received. In 1844 he was chapelmaster for a year at the theatre, next produced "Undine," "Der Waffenschmied" (The Armorer), which led to his appointment as chapelmaster at the Theater an der Wien, Vienna. After brief service in Vienna he produced his "Rolandsknappen" at Leipsic, but subsequent works failed, and in 1850 he became conductor of the Friedrich-Wilhelmstadt Theatre in Berlin. B. Oct. 23, 1801, Berlin; d. Jan. 21, 1851, Berlin.

Lossius (Lucas) compiled a collection of music for the Lutheran Church, published in Nuremberg, 1553, with a preface by Melancthon under the title "Psalmodia hoc est Cantica sacra veteris ecclesiae selecta"; wrote on theory. B. Vacha, Hesse-Cassel, 1508; d. 1582, Lüneberg.

Lo Stesso Tempo. *It.* At the same pace.

Lotti (Antonio) composed a Miserere still sung at St. Mark's, Venice, during Holy Week, "Il Giustino," "Constantino," and in all 27 operas, madrigals, songs, masses; played organ and became chapelmaster at St. Mark's, Venice; received $8000 as compensation for himself and his wife, the singer Santa Stella, for a year's engagement at Dresden, 1717; rivalled Porpora as a composer and conductor. B. about 1667, Venice; d. Jan. 5, 1740, Venice.

Lottini (Antonio) sang bass in London Italian opera under Handel, 1737–38.

Louise. Gustave Charpentier's four-act opera, to his own book, was first performed Feb. 2, 1900, at the Paris Opéra Comique. Louise, a Paris working girl, loves Julien, a singer, who urges her to elope with him, since her parents will not permit them to marry. The mother interrupts their courtship, dismisses the lover, and gives Louise a scolding. The father returns. He has received a letter

from Julien, with whom he is inclined to be in sympathy, but the violent opposition of the mother, based upon Julien's bad reputation, settles the matter, and Louise is obliged to promise her father she will see Julien no more. Julien, in the next act, plans to abduct Louise, waylays her as she goes to her work, and again begs her to run away with him, but she refuses. A change of scene reveals the interior of a dressmaking establishment. The chatter of the girls is interrupted by Julien, singing a serenade to the accompaniment of his guitar. The other girls are delighted, but when Louise does not appear Julien breaks the strings of his instrument and is silent. Louise professes to have become suddenly ill, and leaves, but her companions, looking from the window, see her going off with Julien. In the third act Julien and Louise are shown in a garden on the heights of Montmartre. Julien pleads his love, the right of individual choice; Louise defends her parents, but is at last convinced that it is right for her to unite her life with that of Julien. Then Julien's friends arrive, and there is a scene of festivity as they crown Louise "Muse of Montmartre." The Mother comes, and the guests depart. Louise, hearing that her father is seriously ill, consents to return home, promising Julien she will return. In the fourth act Louise hears her father declaim against the ingratitude of children, and listens to her mother's tirade against Julien while she helps her in the kitchen, but she still pines for freedom and her lover. Enraged at last, the Father drives her from the house, only to bitterly repent the moment she has gone. The original cast included Julien, Maréchal, ten.; The Father, Fugère, bar.; Louise, Mlle. Marthe Riton, sop.; The Mother, Mme. Deschamps-Jehin, mez. sop. The remaining characters with singing parts range from rag pickers, street sweepers, and sewing girls to a painter, a philosopher, an old Bohemian, a Night Walker, and Master of the Revels.

Louis Ferdinand (Prince of Prussia) composed quintets, quartets, and other chamber music; played, "not like a prince, but like a pianist," according to Beethoven; was the friend and patron of Dussek, and an even better musician than his uncle, Frederick the Great. B. Nov. 18, 1772; killed Oct. 13, 1806, in battle at Saalfield.

Loulié (Etienne) wrote "Elements ou Principes de Musique," Paris, 1696, which contains a picture of his "Chronometre," the first known instrument for indicating exact tempo.

Loure. Normandy bagpipe; dance in 6–4 time.

Louré. *Fr.* Legato; smooth.

Louvre. Favourite dance with Louis XIV of France, said to have been adapted to the air "L'aimable vainqueur."

Love in a Village. English ballad opera, to book by Bickerstaffe, music arranged by Dr. Arne, was first performed in 1762 at Covent Garden, London, and became almost as popular as "The Beggar's Opera" had been with the preceding generation.

Lover (Samuel) composed "Rory O'More" and other songs, of which he wrote the words, including "Molly Bawn," "The Angel's Whisper," the opera "Graine Uaile," Dublin, 1831; wrote libretti for Balfe, many highly popular novels and dramatic pieces; gave concerts in the principal British cities, and toured America, 1846; was miniature painter as well as musician and author. B. Feb. 24, 1797, Dublin; d. July 6, 1868, St. Helier, Jersey.

Love's Triumph. W. Vincent Wallace's three-act opera, to book by J. R. Planché, was first performed Nov. 3, 1862, at Covent Garden by the Royal English Opera Company.

Lowe (Edward) wrote on Anglican cathedral music; played organ Christ Church Cathedral, Oxford. B. Salisbury, about 1610; d. July 11, 1682, Oxford.

Lowe (Thomas) created ten. rôles in Handel's oratorios; became a favourite singer in London dramatic entertainments; debut 1740, Drury Lane. D. Mar. 1, 1783.

Lübeck (Johann Heinrich) became chapelmaster and directed Hague Conservatory. B. Feb. 11, 1799, Alphen, Holland; d. Feb. 7, 1865, The Hague. **Ernst** composed for piano and played that instrument in successful tours of Europe and America, 1849–54; then became court pianist at The Hague; removed to Paris and was made insane by the Commune. B. Aug. 24, 1829, The Hague; son of JOHANN HEINRICH; d. Sept. 17, 1876. **Louis** taught 'cello, Leipsic Conservatory, later in Frankfort; played in Berlin Royal Orchestra. B. The Hague, 1838; son of JOHANN HEINRICH; d. Mar. 8, 1904, Berlin.

Lucas (Charles) composed the opera "The Regicide," three symphonies, anthems, songs, string quartets; played 'cello and organ; conducted at the Royal Academy of Music, 1832, where he had been a pupil under Lindley, Lord, and Dr. Crotch; principal Royal Academy of Music, 1859. B. July 28, 1808, Salisbury; d. Mar. 30, 1869. **Stanley** published music in London; was secretary Leslie's Choir, Royal Society of Musicians, and London Philharmonic Society. B. 1834; son of CHARLES; d. July 24, 1903, London.

Lucas (Clarence) composed 64 songs, including the cycle, Op. 45, to words by Longfellow, Shelley, Swinburne, Lytton, and Poe; "Meditation" for piano, A flat; in all about 40 piano pieces. Ballad in A for violin; "The Money Spider," 1897, London, and six other operas; four oratorios and cantatas, including "The Birth of Christ," Chicago Apollo Club, 1903; overtures to "Othello," "As you like it," and Macbeth," the last produced by Theodore Thomas, 1901. Born near Niagara, Canada, of Irish and Dutch parentage, young Lucas played trombone, violin, and organ in Montreal, and at 20 became a student of Marty, and later of Dubois in Paris. After visiting Rome and Florence, he returned to America, taught at Toronto, conducted the Philharmonic Society at Hamilton; later played organ and taught at the Utica N. Y. Conservatory. In 1893 he settled in London; wrote criticism, edited manuscripts, and read proof; conducted the Westminster Orchestral Society, and in 1904–5 toured with the musical play "Peggy Machree," re-scoring it in 1905. B. Oct. 19, 1866; add. London.

Lucca (Pauline) sang sop. in opera, debut as Elvira in "Ernani," Olmütz, 1859, and thereafter acquiring a repertoire of 56 rôles, in which she appeared with great success in Berlin, London, Prague, St. Petersburg, and other cities. Appointed court singer for life at Berlin, she broke her engagement there in 1872, and spent two years in the United States. Returning to Europe, she sang with undiminished popularity in all the principal cities except Berlin. She retired about 1878, but held an honorary appointment at the Vienna Court Opera. In early life Lucca was a choirsinger, and studied with Uschmann and Lewy, in Vienna. She possessed the dramatic talent necessary to excel in such widely differing characters as "Cherubino," "Selika," "La Juive," "Agathe," and "Elsa." B. April 26, 1841, Vienna; m. Baron von Rahden, 1869; divorced 1872 and m. Herr von Wallhofen; d. Mar. 1908.

Lucchesina (Maria Antonia Marchesini) sang mez. sop. in London opera under Handel. 1737–39.

Lucia, de (Fernando) sang ten. in London and Lisbon operas, appearing as Canio in the first London performance of "Pagliacci," 1893. B. 1860, Naples; add. Naples.

Lucia di Lammermoor. Gaetano Donizetti's three-act opera, to book by Cammarano, was first performed at Naples, 1835. It is based on Sir Walter Scott's "Bride of Lammermoor." Enrico (Sir Henry Ashton of Lammermoor) seeks to restore the family fortunes by marrying his sister Lucia (Lucy) to Arturo (Lord Arthur Bucklow), and is enraged to find that she loves Edgardo (Sir Edgar Ravenswood), his greatest enemy. Lucia and Edgardo meet in the park, and Edgardo, who has been appointed ambassador to France, tells Lucia that although he has sworn to revenge himself on Enrico for having killed his

father and robbed him of his fortune, love has so changed him that he desires to be reconciled to his enemy. The lovers swear eternal fidelity as the act closes. In the second act Enrico, who has intercepted the correspondence of Edgardo and Lucia, shows his sister a forged letter which she accepts as proof that Edgardo has been false to her. Then Enrico urges the suit of his friend Arturo, to which she at last consents. The moment the marriage contract has been signed, Edgardo enters to claim Lucia as his bride. Bloodshed is averted by the intercession of Raimondo (Raymond Bide-the-Bent). Edgardo denounces Lucia for her faithlessness, and is ordered from the castle by Enrico and Arturo. In the third act Raimondo announces that Lucia, in a fit of insanity, has slain her husband, and is herself dying. The scene changes to the churchyard of Ravenswood, where Edgardo awaits the sunrise, when he is to meet Enrico in a duel. The news of Lucia's death is brought to him, and he stabs himself and dies. The original cast included Lucia, Mme. Persiani, sop.; Edgardo, Duprez, ten. The principal musical numbers are: Act I: "Cruda funesta smania," Enrico; Hunters' Chorus; "La pietade in suo favore," Enrico; "Regnava nel silenzio," Lucia; "Sulla tomba che rinserra," Edgardo; Act II: "Se tradirmi tu potrai," Enrico and Lucia; "Chi mi frena," sextet; Act III: "Dalle stanze ove Lucia," Raimondo; "O gioja che si senti" (Mad Scene), Lucia; "Tombe degli avi miei." Edgardo.

Lucio Silla. W. A. Mozart's three-act opera, to book by G. da Gamera, was first performed Dec. 26, 1772, at Milan.

Lucrezia Borgia. Gaetano Donizetti's three-act opera, to book by Romani based on Hugo's play, was first performed at La Scala, Milan, 1834. Lucrezia Borgia, now wife of Alfonso, Duke of Ferrara, goes to Venice to see her son, Gennaro, of whose existence the Duke is ignorant, and whom she had caused to be brought up by a Venetian fisherman. Gennaro has risen to high rank in the Venetian army and is a guest at the Barberigo Palace, where a festival is taking place when the curtain rises. Orsini and others of Gennaro's friends declaim against the crimes of the Borgias, and finally leave Gennaro asleep. Then Lucrezia enters, charmed with the manly beauty of her son, and when he awakens, listens with delight to the story of his adventures. Gennaro is pleased with his beautiful visitor, and is imploring her to tell him her name when his friends return, and at once denounce her as the infamous Borgia. The second act opens in Ferrara. Gennaro, who has been taunted by his friends with being Lucrezia's lover, tears down her arms from the Ducal palace, and the Duke, who also suspects the young man of being his wife's lover, causes his arrest. Enraged at the insult, and not knowing its author, Lucrezia demands that he be apprehended and put to death. The Duke readily assents, and Lucrezia is horrified to learn that it is her son whose condemnation she has brought about. She implores the Duke to pardon him, but the Duke replies with an outburst of jealous rage, and will only agree that Lucrezia may choose the manner of Gennaro's death. Lucrezia then causes the young man to drink the famous poisoned wine of the Borgias, and when the Duke departs, gives him an antidote. His life thus saved, she begs him to return to Venice. The third act represents the banquet hall in the Negroni palace. Instead of returning to Venice, Gennaro has accompanied his friend Orsini to the banquet. Not knowing this, Lucrezia poisons the wine, and in the midst of the revelry tells the guests, the group of young men who had insulted her in Venice, she has done so in return for their former hospitality. Draperies are drawn aside revealing five coffins. Gennaro presents himself and asks for the sixth. His mother is overcome with horror, but offers Gennaro the antidote, which he declines, even when she reveals herself as his mother, on the ground that there is not sufficient to

save his friends. Gennaro expires in her arms as the Duke enters, Lucrezia at last proclaims her relationship to the young Venetian, and dies, exclaiming that Heaven has passed judgment upon her. Hugo forbade the performance of the opera in Paris, and it was necessary to rewrite the libretto, call it "La Rinegata," and transpose the action from Italy to Turkey before it could be resumed. In London it served as the vehicle of Mario's debut, Dec. 30, 1843. The principal musical numbers are: Act I: "Nelle fatal di Rimini," Orsini; "Com' è bello," Lucrezia; "Di pescatore ignobile," Gennaro; "Chi siam noi sol chiarirla," chorus finale; Act II: "Vieni la mia vendetta," the Duke; "O! a te bada," Lucrezia and the Duke; Act III: "Il segreto per esser felici," Orsini.

Ludwig (Joseph) played violin, giving quartet concerts in England with G. Collins, second violin; A. Gibson or A. Hobday, viola; W. E. Whitehouse, 'cello; pupil of Cologne Conservatory and of Joachim. B. April 6, 1844, Bonn; add. London. **Paul** played 'cello in chamber concerts and London orchestras; pupil of the Royal College of Music. B. Aug. 11, 1872, Bonn; son of JOSEPH; add. London.

Lugubre. *Fr.* Lugubrious, dismal, doleful.

Luinig. Plaintive airs sung by women of the Hebrides and Highlands of Scotland while at work.

Luisa Miller. Giuseppe Verdi's four-act opera, to book by Camarrano, based on Schiller's "Cabale und Liebe," was first performed Dec. 8, 1849, at Naples.

Lulli (Jean Baptiste) composed "Les Fêtes de l'Amour et de Bacchus," Paris Académie de Musique, Nov. 15, 1672, which marked the beginning of French opera; dominated the music of France from that year until his death, owing to the favour of Louis XIV, who transferred to him the control of the opera which had previously been given Abbé Perrin, made him music master to the royal family, court composer, surintendant, royal secretary, and raised him to the nobility as the "Sieur de Lully." Although of humble birth, according to some writers, Lulli was described in the letters of naturalization granted in 1661 as the son of Lorenzo de' Lulli, a Florentine gentleman. He received his first lessons in music from a Franciscan monk, and when still a child was taken to France by the Chevalier de Guise to instruct his niece, Mlle. de Montpensier, in Italian. Instead of becoming her teacher, he was placed in the kitchen as a scullion, but was promoted to the band after Count de Nocent had discovered his proficiency on the violin. There he remained several years, when a satirical song he had composed at the expense of Mlle. de Montpensier came to her ears, and he was dismissed. Fortunately the king had heard him play, and he at once became a member of the "Twenty-four Violins." The inability of this band to play Lulli's compositions led to the formation of "Les Petits-Violons" under leadership of Lulli, and eventually to the destruction of the CONFRÉRIE DE ST. JULIEN, which had monopolized and almost destroyed practical musicianship in the realm. Lulli made the "Petits-Violons" the best orchestra in France, and meantime studied theory, singing, and harpsichord most industriously. The song "Au clair de la Lune," dance music, and church pieces spread his fame as a composer, and at length he was asked to compose the ballets in which Louis XIV delighted to take part with the ladies and gentlemen of the court. In these entertainments Lulli himself danced beside the king. From 1658 to the beginning of his career as director and composer of opera, Lulli composed about 30 of these ballets, Molière supplying the action. 20 operas followed the transference of the patent for the Académie de Musique to Molière, all to books provided by the poet Quenault. He ruled with an iron hand. By the king's orders no opposition was permitted, and Lulli saw that the king's orders were enforced. In 1664 he had married the daughter

of Michael Lambert, who brought him 20,000 livres, his income was 30,000 livres from various appointments, and he left an estate valued at the equivalent of $54,000, besides four houses in the fashionable part of Paris. Death resulted from an abscess on his foot, caused by having struck it with the baton while conducting a Te Deum, Jan. 8, 1687, in celebration of the king's return to health. Besides the opera named, Lulli composed "Cadmus et Hermione," "Alceste," "Thésée," "Le Carnaval," "Atys," "Isis," "Psyche," "Bellérophon," "Proserpine," "Le triomphe de l'Amour" (ballet), "Persée," "Phaéton," "Amadis de Gaule," "Roland," "Idylle sur la paix" (divertissement), "L'Eglogue de Versailles" (divertissement), "Le Temple de la Paix" (ballet); "Armide et Renaud," "Acis et Galatée," one act of "Achille et Polyxène," symphonies, motets for double choir, a Miserere, a Libera, and other church music, songs, and violin solos. B. about 1633, Florence; d. Mar. 22, 1687. See "Lulli musicien," by Le Prévost d'Exmes. **Louis** composed the operas "Zéphire et Flore" (with Jean Louis), "Orphée," 1690; "Alcide" or "La Mort d'Hercule" (with Marais) and the ballet "Les Saisons" (with Colasse). B. Aug. 4, 1664, Paris; son of JEAN BAPTISTE; d. about 1715. **Jean Baptiste** composed "Le triomphe de la Raison," 1696; became surintendant of the king's music. B. Aug. 6, 1665, Paris; son of JEAN BAPTISTE; d. June 9, 1701. **Jean Louis** succeeded to the appointments of his father, the first JEAN BAPTISTE. B. Sept. 23, 1667; d. Dec. 28, 1688.

Lu-lu. Official Chinese collection of works on music.

Lumbye (Hans Christian) composed marches and dances which were played by his own orchestra at the Tivoli, near Copenhagen. B. Copenhagen, May 2, 1810; d. Mar. 20, 1874. **Georg** composed "Die Hexenflöte," 1869, a successful opera; became successor to his father, HANS CHRISTIAN. B. Copenhagen; add. Copenhagen.

Lumley (Benjamin) managed the London Opera, 1841–52, Théâtre des Italiens, Paris, 1850–51, and the London Opera again, 1856–58; wrote "Reminiscences of the Opera," London, 1864. B. 1811, London, real name Levy; d. Mar. 17, 1875, London.

Lunga. *It.* Long, prolonged.

Lunn (Louisa Kirkby) sang mez. sop. in opera, debut Dec. 6, 1893, Drury Lane, London, in "Genoveva," later with Carl Rosa Company, creating "Kundry" in the English production of "Parsifal," made in Boston, Oct. 17, 1904, by the Savage Opera Company. Her voice ranged from g to b″ flat, and her rôles included Ortrud, Brangaene, Carmen, Amneris, Erda. In 1908 she toured America, and sang in opera at the Metropolitan Opera House, New York. B. Nov. 8, 1873, Manchester, Eng.; m. W. J. K. Pearson, London, 1899; add. London.

Luogo. *It.* LOCO.

Lupo (Ambrose) played violin, English Royal Band, 1559–94. **Josepho** played violin, Eng. Royal Band, 1581–1605. **Pietro** played violin, Eng. Royal Band, 1581–1605. **Thomas** played violin, Eng. Royal Band, 1593–1627. **Thomas** played violin, Eng. Royal Band, 1599–1637; son of PIETRO. **Thomas** played violin, Eng. Royal Band, 1601; son of JOSEPHO. **Theophil** composed a "Suite of Languages," published in 1654, London; played violin, Eng. Royal Band, 1627–40; son of THOMAS. **Horatio** played violin, Eng. Royal Band, 1612–25.

Lupot (Jean) made violins in Mirécourt, Vosges, France. **Laurent** made violins at Lunéville, 1751-56, and at Orléans, 1756–62. B. 1696; son of JEAN. **François** made violins for the Grand Duke of Würtemberg in Stuttgart, 1758–70, when he settled in Orléans; son and pupil of LAURENT. **Nicolas** became known as "the French Stradivarius"; made violins at first in Orléans, but established himself in Paris, 1794, and speedily became the first violin maker in Europe, although he was content to copy the models of Stradivarius and occasionally those of Guarnerius.

He made "consorts of viols," and all of his instruments still command a good price. B. 1758, Stuttgart; d. 1824, Paris. **François** made excellent bows. B. 1774, Orléans; brother of NICOLAS; d. 1837, Paris. **Dominique Peccate** succeeded to the bow making business, **Charles Francis Gand**, son-in-law of NICOLAS, to the violin making craft, and his successors, Gand et Bernardel, are the present "Ancienne Maison Lupot."

Lur. Danish variety of the Alphorn; prehistoric brass trumpets of curved form.

Lurline. W. Vincent Wallace's three-act opera, to book by E. Fitzball, was first performed Feb. 23, 1860, at Covent Garden, London.

Luscinius (Ottomar) composed organ music; wrote "Musicae Institutiones," 1515, "Musurgia," 1536; played organ at Strasburg, 1515; canon of St. Stephen's, Vienna. B. Strasburg, 1487; d. 1537, Freiburg, Breisgau.

Lusingando or **Lusingante.** *It.* Caressingly, coaxingly.

Lusinghevole. *It.* Caressingly, coaxingly.

Lusinghiere or **Lusinghiero.** *It.* Caressing, coaxing.

Lustig. *Ger.* Merry.

Lustige Weiber von Windsor. Otto Nicolai's German opera, better known as the "MERRY WIVES OF WINDSOR," its English version.

Lute. Obsolete instrument of the guitar family once highly popular throughout Europe, music for which was in Tablature NOTATION. The instrument is believed to be of Persian origin. It became popular with the Arabs, and passed from them through Spain into Europe. The back is pear-shaped, instead of flat, as with guitars, and the superior beauty of the lute, which was often ornamented with the most exquisite inlays of rare woods, mother-of-pearl, and ivory, and with paintings on the sound-board, caused many of them to be preserved for decorative purposes. There were from four to thirteen pairs of strings, either in unison or the octave, but the six stringed variety was that chiefly used, and for this the tuning was G_1, c, f, a, d', g'. This tuning for an eleven stringed lute has been preserved C, D, E, F, G, A, d, g, b, e', a'. The five lowest strings in the latter example were open and could not be stopped with the fingers. The finger-board was fretted for tones and semitones like that of the guitar, and the method of stopping and of plucking the strings was similar. Lutes having open string bass notes affixed to a second neck were known as Theorbos, Archlutes, or Chitarroni.

Lutenist. Lute-player.

Luth. *Fr.* Lute.

Luther (Martin) probably composed as well as wrote the hymns "Jesaia dem Propheten das Geschah" and "Ein feste Burg ist unser Gott," wrote words of the hymns "Ein neues lied," "Erhalt uns, Herr," "Jesus Christus," "Nun freut euch," and "Vom Himmel kam"; revised, amplified, arranged, or translated in all 36 hymns; established Congregational singing among his followers; played flute and lute, and sang. In all some thirteen hymn tunes were accredited to Luther. His method of composing was to evolve the melodies on his flute while either Rupff or Walther noted them down. His love of music is proved by a treatise in its praise, 1538, and his poem "Frau Musika." B. Nov. 10, 1483, Eisleben; d. Feb. 18, 1546, Eisleben.

Lutheran Chapel. Attached to St. James's Palace, London, is a building erected by Inigo Jones to serve as a Roman Catholic chapel for Queen Henrietta Maria, 1626. In 1662 it was used for Roman Catholic services for Queen Catherine of Braganza. Then it was turned over to the French Protestants. On the accession of William of Orange it was used for services in Dutch, for German Lutheran services under the Georges, and of late years the service has been in Danish.

Luther's Hymn is the popular name for the English hymn beginning "Great God, what do I see and hear?" The origin of words and music is unknown.

Luttuosamente. *It.* Mournfulness, sadness.

Luttuoso. *It.* Mournfully, sadly.

Lutz (Wilhelm Meyer) composed "Faust and Marguerite," 1855, "Legend of the Lys," and other operas; the cantata "Herne the Hunter," masses; played organ; conducted. B. Münnerstadt, Kissingen, 1822; d. Jan. 31, 1903, London.

Luyton (Carl) composed masses, madrigals, organ pieces; organist to the Emperors Maximilian II and Rudolf II. B. Antwerp about 1550; d. 1620, Prague.

Luzzaschi (Luzzasco) composed motets and madrigals; organist and chapelmaster to the Duke of Ferrara; pupil of Cipriano de Rore and teacher of Frescobaldi; publications dated 1575 to 1604.

Lvoff or Lwoff (Feodore Petrovich) became director of the Russian Imperial chapel, 1825, in succession to Bortniansky. **Alexis Feodorovich** composed the Russian national hymn "God Save the Czar," 1833, to words by Joukovsky; the operas "Bianca e Gualtiero," "Undine," "Starosta Boris," 24 caprices, and a concerto for violin; "Le Duel," for violin and 'cello; succeeded his father FEODORE PETROVICH as director of the Russian Imperial chapel; played violin. B. June 6, 1799; d. Dec. 16, 1870, near Kovno, Russia.

Lyceum Theatre served as the home of London opera from the burning of Drury Lane, 1809, becoming the "English Opera House." It was built in 1765. In 1815 a new building was erected on the old site, and there "Der Freischütz" had its first performance, in England, 1824. Feb. 16, 1830, the house was destroyed by fire. Balfe occupied the new house, 1841. The Royal Italian Company played there in 1856 while Covent Garden was being rebuilt, and it was the home of the Carl Rosa Company in 1876–77. It was the scene of many brilliant dramatic productions under the management of Sir Henry Irving, and became a music hall in 1904.

Lydian Mode. Fifth of the Ecclesiastical MODES.

Lyon Strings. Spun strings for the bass of viols and lutes.

Lyra. Modern Greek rebec having three strings, played with a bow.

Lyra Mendicorum. *L.* "Beggar's lyre." Hurdy-gurdy.

Lyra Viol. Obsolete viol resembling the viola da gamba, but having seven frets and six strings so tuned as to permit of the use of lute Tablature in writing for it.

Lyre. The chief instrument of ancient Greece for accompanying the voice in song or declamation consisted of a resonance box or sound board, with two curved arms supporting a cross bar from which three to ten strings descended to be attached to the tail-piece below the bridge. The instrument was played with a plectrum. The large size was known as the CITHARA, and the treble or small lyre as the CHELYS. The term was synonymous with Viol in the Middle Ages, and the Lira da Braccio, Lira da Gamba, and Archiviole di Lira were all varieties of bowed instruments.

Lyric. Suitable to be sung to the lyre, hence a song, poetry, or blank verse, or musical composition of corresponding style.

Lyric Stage. The operatic stage.

Lysberg (Charles Samuel) composed the opera "La Fille du Carillonneur," a sonata, "L'absence," many salon pieces for piano; played piano; taught Geneva Conservatory; known as "Bovy-Lysberg"; pupil of Chopin. B. Mar. 1, 1821, Lysberg, Canton of Bern; d. Feb. 25, 1873, Geneva.

M is the abbreviation for **Main**, Mano, Manual; **M. F.** for Mezzo Forte; **M. P.** for Mezzo Piano; **M. M.** for Mälzel's Metronome.

Ma. *It.* "But"; as Andante ma non troppo, slow, but not too slow.

Maas (Joseph) sang ten. in English concerts, festivals, and with the Carl Rosa Opera Company; in boyhood, chorister Rochester Cathedral. B. Dartford, Jan. 30, 1847; d. Jan. 16, 1886, London.

Mabellini (Teodulo) composed the successful opera "Matilda di Toledo"

at 19; "Rolla," Turin, 1840; "Fiammetta," Florence, 1852, and other operas; the oratorios "Eudossia e Paolo," "L'Ultimo Giorno di Gerusalemme"; the cantatas "Lo Spirito di Dante," "La Caccia," "Rafaele Sanzio," "Elegiaca," "Il Ritorno"; became court chapelmaster at Florence and teacher in the Instituto Reale Musicale, where he had been a pupil. B. April 2, 1817, Pistoia; d. Mar. 10, 1897, Florence.

Macbeth. Giuseppe Verdi's four-act opera, to book by Piave, was first performed Mar. 17, 1847, at the Pergola, Florence. Hippolyte Andre Jean Baptiste Chelard's opera, to book by Rouget de l'Isle, was first performed June 29, 1827, at the Paris Académie. Music for William Davenant's semi-operatic version of the tragedy, produced at Drury Lane, London, 1672, by his widow and son, was composed by Matthew Locke. Efforts have been made to establish both Purcell and Eccles as the composers, though Locke's authorship is generally admitted. A later setting by Eccles was performed at Drury Lane, 1696. Music for the second act was composed by Richard Leveridge, 1708.

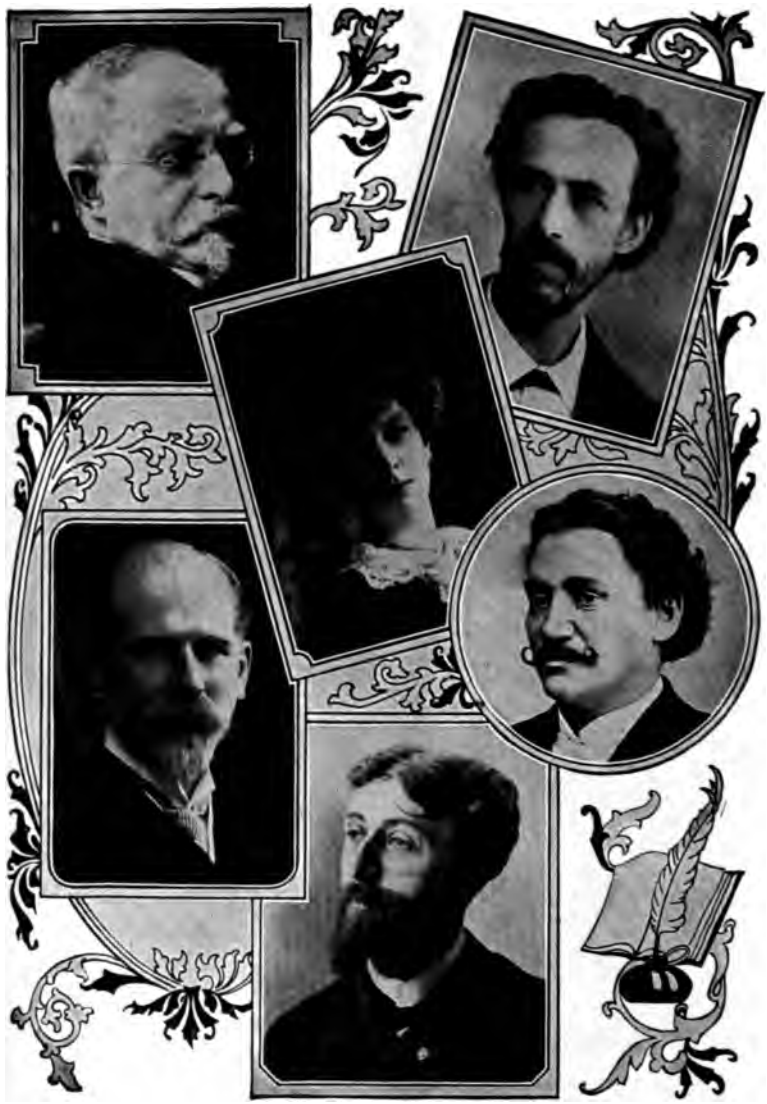
Macbeth (Allan) composed two cantatas, an operetta, chamber music; played organ and taught in Glasgow; pupil Leipsic Conservatory. B. Mar. 13, 1856, Greenock, Scotland; add. Glasgow.

MacCarthy (Maud) played violin, debut in London, 1894; touring America, 1896; pupil of Arbos. B. July 4, 1884, Clonmel, Ireland; add. London.

MacDonald (Malcolm) composed Strathspey and reels; played 'cello in Niel Gow's Edinburgh Orchestra; publications dated 1788-97. B. Inver.

MacDonald (Peter) published "Collection of Highland Vocal Airs," Edinburgh, 1783; played violin; minister of Kilmore, Argylshire for 69 years from 1756. B. April 22, 1729, Sutherland, Scotland; d. Sept. 25, 1824. **Joseph** wrote "Theory of the Scots Highland Bagpipe"; helped his brother, PETER, in collecting Scotch songs. B. Feb. 26, 1739; d. 1762.

MacDowell (Dr. Edward Alexander) composed orchestral poems and suites, songs, piano sonatas, concertos, etc., which established his reputation as one of the foremost modern creative musicians; was likewise among the most gifted of piano virtuosi; and a highly successful teacher. Dr. MacDowell came of a family of Quakers of Scotch-Irish origin, but settled in America prior to the Revolution. His first teachers were Juan Buitrago, Pablo Desvernine, and for a time Teresa Carreño, all Latin-Americans. From 1876 to 1879 he was a student at the Paris Conservatoire, under Savard (composition) and Marmontel (piano). Then, after a few lessons from Lebert in Stuttgart, he settled in Frankfort, studying piano with Karl Heymann and Raff at the Hoch Conservatorium. "Raff made a protégé of him and would lock him in a room for hours until he had worked out the most appalling musical problems" (Hughes). On Heymann's resignation MacDowell was an unsuccessful candidate for his post, but in 1881 was made principal piano teacher in the Darmstadt Conservatory, later returning to Frankfort as a teacher, but without official connections. In 1882 he visited Weimar, made the acquaintance of Liszt, who secured him the opportunity of performing his first piano suite at the session of the Allgemeiner Deutscher Musikverein, where he was cordially received. From that time his compositions were accorded a hearing at the principal concerts in Germany, and during a sojourn of four years in Wiesbaden he grew in fame both as composer and pianist. In 1888 Mr. MacDowell settled in Boston, teaching, giving concerts, and playing with the Boston Symphony and Thomas concerts on two occasions. In 1896 he was made head of the newly organized musical department of Columbia University, New York City. Princeton and Pennsylvania gave him the degree Mus. Dr., and besides his arduous labours as teacher, composer, and pianist, he conducted the Mendelssohn Glee Club, 1897-98. During his sab-



CHRISTIAN SINDING
EDUARD SCHÜTT
CÉCILE CHAMINADE
THÉODORE LACK
BENJAMIN GODARD
LUDWIG SCHYTTE

batical year at Columbia, Dr. MacDowell taxed his strength by giving a number of recitals in the larger American cities, and abroad, appearing with notable success at the London Philharmonic Concert, May 14, 1903, where he played his second concerto. Always an idealist, Dr. MacDowell accepted the professorship at Columbia in the hope of founding there a School of Fine Arts. Had this project been successful, he would have headed the school jointly with the eminent sculptor-painter MacMonnies. An endowment had been promised which would have enabled these gentlemen to assemble a distinguished faculty of colabourers, but, unfortunately, the project fell through. In Jan., 1904, Dr. MacDowell retired from Columbia, but overwork and worry brought on a cerebral disorder which compelled him to go into retirement. To the deep regret of the musical world, it was soon discovered that his malady was incurable. Then the Mendelssohn Glee Club undertook to raise a fund which should assure the physical well being of the composer, MacDowell clubs were formed in many part of the country for the study of his works, and a series of benefit concerts were given, in which his most promising pupils took part. He was taken to a retreat in the country, where the devotion of his wife and friends gave him complete repose; but all efforts proved unvailing, and he died shortly after his return to the city which had been the scene of his best efforts. B. Dec. 18, 1861, New York City; d. Jan. 24, 1908, New York City. See monographs by James Hunneker and Lawrence Gilman. A complete catalogue of his works, published by Breitkopf & Härtel, follows: **Instrumental compositions.** *Piano, two hands:* Op. 10. First Modern Suite. Praeludium, Presto, Andantino and Allegretto, Intermezzo, Rhapsody, Fugue. New revised edition by the composer. Op. 13. Prelude and Fugue. Op. 14. Second Modern Suite. Praeludium, Fugato, Rhapsody, Scherzino, March, Fantastic Dance. Op. 15. First Concerto in A-Minor. Pianoforte Solo with a Second Piano in Score (two copies necessary for performance). New revised edition by the composer. Op. 16. Serenata. Op. 17. Two Fantastic Pieces for Concert Use: No. 1. A Tale; No. 2. Witches' Dance. Op. 18. Two Compositions: No. 1. Barcarolle in F; No. 2. Humoreske in A. Op. 19. Wald-Idyllen (Forest Idyls). No. 1. Waldesstille; No. 2. Spiel der Nymphen; No. 3. Träumerei; No. 4. Dryadentanz. Op. 23. Second Concerto in D-Minor. Pianoforte Solo with a Second Piano in Score (two copies necessary for performance). Op. 24. Four Compositions: No. 1. Humoresque; No. 2. March; No. 3. Cradle Song; No. 4. Czardas. Op. 28. Six Idyls after Goethe: No. 1. Once through the forest; No. 2. Under the verdure's vigorous bloom; No. 3. Bush and vale thou fill'st again; No. 4. Light and silv'ry cloudlets hover; No. 5. As at sunset I was straying; No. 6. A Fairbell flower. Op. 31. Six Poems after Heine: No. 1. We sat by the fisherman's cottage; No. 2. Far away on the rock-coast of Scotland; No. 3. My child, we once were children; No. 4. We travelled alone in the gloaming; No. 5. Shepherd boy 's a King; No. 6. Death nothing is but cooling night. Op. 32. Four Little Poems: No. 1. The Eagle; No. 2. The Brook; No. 3. Moonshine; No. 4. Winter. Op. 36. Etude de Concert, in F sharp. Op. 37. Les Orientales, Three Pieces for Piano: No. 1. Clair de lune; No. 2. Dans le hamac; No. 3. Danse Andalouse. Op. 38. Marionettes. Six Little Pieces (Soubrette, The Lover, Knave, Sweetheart, Clown, Witch). Op. 39. Twelve Studies. Book I. Hunting Song, Alla Tarantella, Romance, Arabesque, In the Forest, Dance of the Gnomes. Book II. Idyl, Shadow Dance, Intermezzo, Melody, Scherzino, Hungarian. Op. 45. Sonata Tragica (No. I). Op. 46. Twelve Virtuoso Studies. Complete: No. 1. Novelette; No. 2. Moto Perpetuo; No. 3. Wild Chase; No. 4. Improvisation; No. 5. Elfin Dance; No. 6. Valse Triste; No. 7. Burlesque; No. 8. Bluette; No. 9. Träumerei; No. 10,

March Wind; No. 11. Impromptu; No. 12. Polonaise. Op. 50. Second Sonata (Eroica). Op. 51. Woodland Sketches. Op. 55. Sea Pieces. Op. 57. Third Sonata (Norse). Op. 59. Fourth Sonata (Keltic). Op. 61. Fireside Tales. Op. 62. New England Idyls. In Passing Moods. Six Little Pieces after Sketches by J. S. Bach. Technical Exercises: Book I, Book II. *Compositions revised and edited for the pianoforte:* Glinka-Balakirev, The Lark; Huber, Intermezzo; Lavignac, Aria from Handel's "Susanna"; Liszt, Eclogue; Moszkowski, Air de Ballet; Pierné, Cradle Song; Pierné, Allegro Scherzando; Reinhold, Impromptu; Stcherbatcheff, Orientale; Ten Brink, Gavotte in E minor; Van Westerhout, Momento Capriccioso; Van Westerhout, Gavotte in A; Moszkowski, Etincelles; Rimsky-Korsakow, Romance in A flat; Martucci, Improviso; Geisler, Episode; Liszt, Impromptu; Geisler, Pastorale; Alkan-MacDowell, Perpetual Motion; Lacombe, Etude; Dubois, Sketch; Cui, Cradle Song; Geisler, The Princess Ilse; Pierné, Improvisata; Thorn, Amourette. *From the eighteenth century (Transcriptions for the Pianoforte):* Couperin, F., Le Bavolet Flottant (The Waving Scarf). Couperin, F., L'Ausonienne, Contra-Dance. Graun, C. H., Jig. Grazioli, G. B., Tempo di Minuetto. Loeilly, J. B., Jig. Loeilly, J. B., Sarabande. Transcribed. Mattheson, Joh., Jig. Rameau, J. P., Sarabande. Rameau, J. P., The Three Hands. Couperin, F., La Bersan. Bach, J. S., Six Little Pieces: Courante, Minuet, Jig, Minuet, March, Minuet. *Piano, four hands:* Op. 20. Three Poems: Night at Sea, A Tale of the Knights, Ballad. Op. 21. Moon Pictures. After H. C. Andersen. The Hindoo Maiden, Stork's Story, In Tyrol, The Swan, Visit of the Bear. Op. 22. Hamlet and Ophelia. Arranged. Op. 25. Lancelot and Elaine. Arranged. Op. 30. The Saracens and Lovely Alda. Arranged. Op. 42. Suite (No. 1). Arranged. Op. 48. Second (Indian) Suite arranged by Otto Taubmann. *Two Pianos, four hands:* Op. 15. First Concerto in A-Minor. Pianoforte Solo with a Second Piano in Score. Op. 23. Second Concerto in D-Minor. Pianoforte Solo with a Second Piano in Score. *Violoncello:* Op. 35. Romance for Violoncello with Orchestral accomp. *Orchestra:* Op. 15. First Piano Concerto in A-Minor. Op. 22. Hamlet and Ophelia. Two Poems for Full Orchestra. Op. 23. Second Piano Concerto in D-Minor. Op. 25. Lancelot and Elaine. 2d Symphonic Poem for Full Orchestra. Op. 30. The Saracens and Lovely Alda. Two Fragments from the Song of Roland for Full Orchestra. Op. 42. First Suite for Full Orchestra. Op. 42a. In October. Supplement to First Suite. Op. 48. Second (Indian) Suite for Full Orchestra. **Vocal Compositions.** *Songs:* Op. 9. Two Old Songs: Deserted, Slumber Song. Op. 11 and 12. An Album of five songs. English and German words: My Love and I, You love me not, In the Skies, Night Song, Bands of Roses. Op. 26. From an Old Garden, Six Songs. Op. 33. Three Songs for Soprano or Tenor: No. 1. Prayer; No. 2. Cradle Hymn; No. 3. Idyl. Op. 34. Two Songs: No. 1. Menie; No. 2. My Jean. Op. 40. Six Love Songs for medium voice: Sweet blue-eyed Maid, Sweetheart tell me, Thy beaming Eyes, For sweet love's sake, O lovely Rose, I ask but this; No. 3. Thy beaming Eyes. Two keys. Op. 47. Eight Songs with Piano Accompaniment: No. 1. The Robin sings in the Apple Tree; No. 2. Midsummer Lullaby; No. 3. Folk Song; No. 4. Confidence; No. 5. The West Wind Croons in the Cedar Trees; No. 6. In the Woods; No. 7. The Sea; No. 8. Through the Meadow. Op. 56. Four Songs: Long ago, Sweetheart mine, The Swan bent low to the Lily, A Maid sings light, As the gloaming Shadows creep (high or low voice): Op. 58. Three Songs: Constancy, Sunrise, Merry Maiden Spring. Op. 60. Three Songs: Tyrant Love, Fair Springtide, To the Golden Rod. Op. 40. No. 2. Sweetheart tell me. Op. 58. No. 3. Merry Maiden Spring. *For mixed chorus:* Op. 43. Two Northern Songs: No. 1. Slumber Song; No. 2. The Brook. Op. 44. Barcarolle.

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Mace (Thomas) wrote "Musick's Monument," etc., 1676; invented the Dyphone, a 50-stringed double lute, and a table organ; played lute. B. about 1619, Cambridge; d. about 1709.

MacEwen (John Blackwood) composed symphony in A minor, orchestral suite in E, overtures, Highland Dances for orchestra, piano sonata in E minor, three string quartets, Milton's Hymn to the Nativity for solo, chorus, and orchestra; "Scene from Hellas," female chorus and orchestra; "The Last Chantey," chorus and orchestra; taught harmony and composition Royal Academy of Music, London, 1898; M.A., Glasgow, F.R.A.M.; pupil Royal Academy of Music. B. April 13, 1868, Hawick; add. London.

Macfarren (Dr. Sir George Alexander) composed the "Devil's Opera," London Lyceum, 1838; "Don Quixote," Drury Lane, London, 1846; "Robin Hood," 1860, and in all 13 operas, of which nine were produced; the oratorios "St. John the Baptist," "Joseph," "King David," "The Resurrection," eight symphonies, overtures to "The Merchant of Venice, "Romeo and Juliet," "Hamlet," "Chevy Chase," "Don Carlos"; the cantatas "May Day," "Around the Hearth," songs, chamber music; taught at the Royal Academy of Music, where he had been a pupil, continuing his musical activities despite total blindness. Besides the works mentioned, Macfarren composed farces, melodramas, a cathedral service, and other church music; wrote "Rudiments of Harmony," analyses and programme books, music criticism; edited works for the Handel Society, of which he was secretary; conducted opera and concerts; lectured at Cambridge University and arranged "Moore's Irish Melodies." In 1875 he was made Mus. Dr. by Cambridge University, became principal of the Royal Academy of Music, 1876, and was knighted 1883. B. Mar. 2, 1813, London; son of the playwright George Macfarren; d. Oct. 31, 1887. **Natalia** sang con.; taught singing; translated opera libretti; m. SIR GEORGE ALEXANDER. **Walter Cecil** composed symphony in B flat, two services, a piano concerto, sonatas, and other chamber music, overtures to "A Winter's Tale," "Taming of the Shrew," "Beppo," "Hero and Leander," "Henry V," "Othello," and a Pastoral, the cantata "Song of a Sunbeam"; edited Mozart and Beethoven piano music for the Popular Classic series; wrote Reminiscences, which appeared after his death; taught piano and conducted concerts of the Royal Academy of Music; pupil of his brother, SIR GEORGE ALEXANDER, of W. H. Holmes, and Cipriani Potter. B. Aug. 28, 1826; d. Sept. 2, 1905.

MacGibbon (William) composed "Six Sonatas for a German Flute or Violin," Edinburgh, 1740; played violin; conducted Edinburgh Gentlemen's Concerts; pupil of William Corbett. B. Edinburgh; d. Oct. 3, 1756, Edinburgh.

MacGlashan (Alexander) played violin and 'cello; gave concerts in Edinburgh; published "A Collection of Strathspey Reels," 1780; "A Collection of Reels," 1786; "A Collection of Scots Measures," 1781. D. 1797, Edinburgh.

Maestre, flute; Enrique Fernández Arbós, violin; Valentín de Arín y Goenaga, harmony; Valentín Zubiaurre y Urionabarrenechea, ensemble; José Reventos y Truch, solfège; Mme. Carolina Casanova y Rodríguez, singing; Justo Blasco y Compáns, singing; José María Fernández de Valderrama, solfège; Antonio Moragas y Llombart, lyric declamation; Emilio Serrano y Ruiz, counterpoint, fugue, etc.; Mme. Pilar Fernández de la Mora, piano; Tomás Fernández Grajal, counterpoint, fugue, etc.; Pablo Hernández y Salces, solfège; Manuel Fernández Grajal, piano; Ignacio Agustín Campo y Castro, harmony; Mme. Laura Romea y Parra, solfège; Pedro Fontanilla y Miñambres, harmony; Antonio Fernández Bordas, violin; José del Hierro y Palomino, violin and viola; Francisco Javier Jiménez Delgado, piano; Raimundo Juan José Torres y García, doublebass; Mme. Vicenta Tormo y Serrano, harp; Nicolás García Almazán, trombone; Pascual Fañanás y Trol, bassoon; Assistant professors: Mme. Natalia del Cerro y Maroto, piano; Avelino Fernández de la Sierra, violin; Mme. Teresa Sarmiento y Revuelta, piano; Tomás Lestán y González, violin; Andrés Monge y Marchamalo, piano; Mme. Enriqueta Dutrieu y Blanco, piano; José Mondéjar y Mendoza, piano; Mme. Paula Lorenzo de Miguel Garay Perlado, piano; Mme. María Peñalver y Boixados, piano; Robustiano Montalbán de la Cruz, piano; Saturnino Sáinz del Castillo, piano; Mme. Sofía Salgado y Reymundo, piano; Mme. María de los Dolores Rodríguez y Aguilar, piano; Mme. Dolores Casanova y Garrido, piano; José María Guervós y Mira, piano; Venancio Monge y Marchamalo, piano; Miguel Santonja y Cantó, harmony; Antonio Cardona y García, piano; Mme. Matilde Torregrosa y Jordá, solfege; José Moreno Ballesteros, organ and harmonium. Section of Declamation: Fernando Díaz de Mendoza y Aguado, Juan Comba y García, Mme. María Alvarez Tubau, Enrique Rodríguez Sánchez Solís. The secretary of the administration in 1908 was Sr. Don Servulo Calleja y Gonzalez. This institution has exerted a powerful influence on the musical art, not only of all Spain but likewise of Portugal and the Latin-American countries, and has promoted a multitude of musical organizations in all parts of the Peninsula. Madrid has been the chief seat of opera in Spain for nearly two centuries, and possesses a splendid **Royal Opera House,** which shares the honors with that of Barcelona. There are numerous societies in the Capital which give concerts of choral, orchestral, and chamber music.

Madrigal. Secular song, consisting of a short pastoral or love poem, set in contrapuntal style for two or more voices without instrumental accompaniment, cultivated by mediæval church musicians, and naturally constructed in the church Modes. With the decay of minstrelsy the art of music was left wholly to the church. It seems probable that the early Flemish composers were the first to develop the madrigal, but it is certain that the first publications were made in Italy, about 1501, and that imitators sprang up in every part of Europe, with the result that a wealth of polyphonic vocal music was created nearly equal to that which grew up about the Mass. The difficulty with which modern singers perform these works is proof that the art of singing had reached its highest perfection before the birth of instrumental music.

Madrigal Society, founded in London by John Immyns, 1741, gave concerts at which madrigals were performed, a supper was served, and the evening was frequently concluded with catches and other lighter vocal music. The original membership was 16. In 1908 the membership was restricted to 40, the society continued to flourish, and claimed to have the longest continuous history of any musical organization in the world. In the last generation the Earl of Beauchamp, Otto Goldschmidt, Sir Arthur Sullivan, Lord Alverstone, and Sir Frederick Bridge served as president, and the musical directors were Otto Gold-

schmidt, Sir John Stainer, and Sir Frederick Bridge.

Maestà or **Maestade.** *It.* Majesty.

Maestevole. *It.* With majesty.

Maestoso. *It.* Majestic.

Maestrale. *It.* Stretto of fugue.

Maestria. *It.* Mastery, skill.

Maestro del Coro. *It.* Chorus conductor or chapelmaster.

Maestro di Capella. *It.* Chapelmaster.

Magadis. Obsolete Greek instrument having 20 strings; Lydian double flute.

Magadize. *Gr.* To play the Magadis; to play octaves.

Magas or **Magada.** Bridge of the monochord or other stringed instrument; fret.

Maggini (Giovanni Paolo) made violins, violas, and 'cellos which are highly valued for both beauty and tone; learned his craft with Gasparo da Salo, but evolved a superior model of his own, and was probably first to use corner blocks and linings. B. 1581, Brescia; d. 1628, Brescia.

Maggiolata. *It.* May Song.

Maggiore. *It.* Major.

Maggot. Impromptu fantasy or whimsical air.

Magic Flute. The English name of W. A. Mozart's opera "ZAUBERFLÖTE."

Magnard (Lucien Gabriel Denis Alberic) composed the operas "Yolande," Brussels, 1892; "Guercœur," both to his own libretti; "Hymne à la Justice," Op. 14; "Hymne à Venus," Op. 17; three symphonies, a suite in ancient style, violin sonata, Op. 13; chamber music; pupil of Dubois and Massenet, Paris Conservatoire, later of Vincent d'Indy. B. June 9, 1865, Paris; add. Paris.

Magnificat anima mea Dominum. *L.* "My soul magnifies the Lord." The Song of Mary forms the most important Canticle of the Vesper Service in the Roman Catholic Church, and of Evening Prayer in the Anglican Church. In both there are rich polyphonic settings as well as the Plain-Song melodies to which it may be sung.

Magpie Madrigal Society was founded in London, 1886, as the outgrowth of a chorus organized for charity concerts by Sir Alfred Scott Gatty under the auspices of Viscountess Folkstone (Countess of Radnor). Lionel Benson then became conductor, and in 1908 the membership was about 200. Princess Louise (Duchess of Argyll) was the first president, and was succeeded in this office by Sir Hubert Parry.

Magrepha. Organ described in the Talmud as of the 2d century, having 10 pipes played by a keyboard.

Magyars. The dominant race of Hungary, although established there since the 9th century, is of Oriental origin, having descended from the Scythians, who had immigrated from Mongolia. The Magyars were thereafter the chief landowners, and the Gypsies, another race of Oriental extraction, became the musicians, reflecting in what has come to be known as Magyar or Hungarian music the idioms of either race. As a result the folk music often follows a system of intervals more nearly akin to Asia than to Western Europe, is frequently syncopated, and possesses peculiarities of ornamentation as well as rhythm both charming and distinctive. Haydn was the first great composer to employ Magyar themes, an example followed by Joachim and Brahms and notably by Liszt, whose Rhapsodies, "Hungaria" and "St. Elizabeth," have spread the fame of Magyar music throughout the world.

Mahillon (Charles) founded a firm in Brussels, 1836, to manufacture wind instruments. B. 1813; d. 1887. **Victor** wrote "Les Elements d'Acoustique Musicale et Instrumentale," 1874; became honorary curator of the museum of the Brussels Conservatory, 1876, where he increased the collection of instruments from the nucleus of 78 left by Fétis to more than 500; made models of all wind instruments in use in the 16th and 17th centuries; continued and enlarged the business established by his father CHARLES. B. Mar. 10, 1841, Brussels; add. Brussels. The firm is now managed in Brussels by his brother **Joseph,** while

the London branch is under the direction of **Fernand**, the youngest brother.

Mahler (Gustav) composed the fairy play "Das Klagende Lied," the opera "Die Drei Pintos," after von Weber's sketch; six symphonies; conducted the opera at Cassel, 1885-86; Leipsic, 1888-91; Royal Pest Opera, 1891-97; Hamburg City Theatre 1897; conductor and director Imperial Vienna Opera; chief conductor Metropolitan Opera House, New York, 1907-9; pupil of Bruckner at the Vienna Conservatory. B. July 7, 1860, Kalischt, Bohemia; add. Vienna.

Mahoon (Joseph) made harpsichords for the English court, 1759.

Mahu (Stephen) composed secular songs and a five-part setting of Luther's "Ein Feste Burg" hymn, 1544; was probably court singer to Archduke Ferdinand at Vienna.

Maichelbeck (Franz Anton) composed eight sonatas for clavier, wrote a theoretical work, works illustrated with preludes and fugues published as "Die auf dem Clavier Lehrende Cäcilia, Augsburg, 1737; prebendary of the Cathedral, Freiburg, Breisgau. B. Reichenau, near Constance, 1702; d. June 14, 1750, Freiburg.

Maid of Artois. Michael William Balfe's three-act comic opera, to book by Bunn, was first performed May 27, 1836, at Drury Lane, London.

Maid of Honor. Michael William Balfe's three-act comic opera, to book by Fitzball, was first performed Dec. 20, 1847, at Drury Lane, London.

Maillard (Jean) composed the song "Je suis desheritée," themes of which appear in Palestrina's "Sine nomine" (No. 3), two other masses, an eight-part Patrem, chansons, and church music in all forms; probably pupil of Josquin des Pres; publications dated Paris, 1557-59.

Maillart (Louis Aimé) composed "Les Dragons de Villars," Paris Opéra Comique, 1856, "Moulin des Tilleuls," 1849; "La Croix de Marie," 1852; "Gastibelza," 1847; "Les Pêcheurs de Catane," 1860; "Lara," 1864; the cantatas "La voie sacrée," "Le Août 15"; pupil of the Paris Conservatoire, where he won the prix de Rome, 1841, with his "Lionel Foscari." B. Mar. 24, 1817, Paris; d. May 26, 1871, Moulins, Alliers.

Main. *Fr.* The hand.

Mainzer (Joseph) wrote "Singing for the Million," 1842, and other educational books; taught singing, Paris, Edinburgh, Manchester; founded and edited the Manchester "Musical Times"; composed the unsuccessful operas "Triomphe de la Pologne" and "La Jacquerie"; in boyhood chorister Treves Cathedral, where he was ordained to the priesthood, 1826. B. Treves, 1801; d. Nov. 10, 1851, Manchester.

Maitland (J. Alexander Fuller) edited revisions of Grove's "Dictionary of Music"; wrote "Masters of German Music," 1894; criticisms for the London "Times"; lectured; M. A., Trinity College, Cam., 1882. B. April 7, 1856, London; add. London.

Maître de Chapelle. *Fr.* Choirmaster or chapelmaster.

Maître de Chapelle. Ferdinando Paer's two-act opéra comique was first performed March 29, 1821, at the Théâtre Feydeau, Paris. A one-act version became popular later, both in German and in English.

Maîtrise. Music school attached to French cathedrals and other important churches, in which choristers, organists, and other musicians were trained. There were 400 such institutions in France prior to the Revolution, by which they were abolished. Many such schools were to be found in France in 1908, where they were still useful in training singers, although the Paris Conservatoire was the chief establishment for the cultivation of music in France.

Majestätisch. *Ger.* Majestic.

Majeur. *Fr.* Major.

Majo (Gian Francesco) composed "Ricciмero," Naples, 1759; "Cajo Fabricio," "Ifigenia in Tauride," and other operas; church and chamber music. B. 1740, Naples; d. Jan. 18, 1771, Rome.

Major. *L.* "Greater," as opposed to Minor or "Lesser." Major scales are those in which a major third (interval of four semitones) occurs in

ascending from the tonic; while the minor scales involve a minor third (three semitones). A major tone has the ratio 8:9 while a minor tone has the ratio 9:10.

Mal. *Ger.* Time.

Malbrook s'en va-t-en Guerre was sung by the French soldiers after the battle of Malplaquet, both author and composer being now unknown. Marie Antoinette revived its popularity, and it was employed as typical of the French army by Beethoven in his "Battle Symphony." An English modification of the air has been long popular to the words "For he's a jolly good fellow."

Malcolm (Alexander) wrote an excellent "Treatise on Music," which was the first to be published in Scotland, 1721. B. 1687, Edinburgh; d. Edinburgh.

Maiek Adel. Sir Michael Costa's three-act opera, to book by Count Pepoli, was first performed Jan. 14, 1837, at the Paris Théâtre des Italiens.

Malherbe (Charles Theodore) composed incidental music for "Les yeux clos," comic operas, orchestral and chamber music; wrote "Precis d'histoire de l'Opéra Comique," 1887; "Histoire de la Seconde Salle Favart"; crowned by the Académie, 1892–93; made the most important of modern private collections of musical autographs; became archiviste to the Paris Opéra, 1899. B. April 21, 1863, Paris; add. Paris.

Malibran (Maria Felicita) possessed a con. voice with a superadded sop. register, which she used with such intelligence and spirit as to become the most celebrated woman singer of her generation. Daughter of the famous ten. and impresario MANUEL GARCIA, who was her chief instructor, she played a child's part in Naples at five in Paer's "Agnese," and undertook the prima donna's rôle, to the delight of the audience. Herold gave her some lessons on the piano, and she had some singing lessons from Panseron in childhood, but in 1816 she accompanied her family to Paris, studied with her father, and made her operatic debut in London, June 7, 1825, where she received $2500 for a six weeks' engagement. The family then removed to New York, where the singer was heard with great enthusiasm. Her marriage to Malibran, a French merchant, took place Mar. 25, 1826, against her wishes, and when her husband became bankrupt shortly afterwards, she fled to Paris. There she became a favourite singer at the Italian opera, and began a series of triumphal engagements in London, Naples, Milan, receiving a contract for 185 performances at La Scala with 450,000 francs compensation. In 1830 she formed an attachment for Charles de Beriot, with whom she established a home near Brussels, marrying him after securing a divorce from Malibran, 1836. While filling an engagement in London, Mme. Malibran fell from a horse, and despite the severe injuries which resulted, persisted in singing without respite until the following autumn, when her illness developed fatally during the last festival at Manchester. B. Mar. 24, 1808, Paris; d. Sept. 23, 1836, Manchester.

Malinconia, con. *It.* With melancholy.

Malinconicamente. *It.* Melancholia, sadness.

Malinconioso. *It.* Sadly, sorrowfully.

Mallinger (Mathilde) sang sop. in opera, debut, as "Norma," 1866, Munich, creating Eva in the "Meistersinger," June 21, 1868. In 1869 she joined the Berlin opera, where she managed to dethrone Lucca, then the favourite singer, retaining her place until 1882, with occasional visits to Vienna, St. Petersburg, Moscow, and Munich. From 1890 to 1895 she taught singing in Prague, then joining a Berlin music school. B. Feb. 17, 1847, Agram, Croatia; m. Baron von Schimmelpfennig von der Oye; add. Berlin.

Malten or **Müller (Thérèse)** sang sop. in opera, debut at Dresden, 1873, where she continued 30 years, with occasional appearances in Vienna, London, Berlin, and at Bayreuth, where she sang "Kundry"; pupil of Gustav Engel, Berlin. B. June 21,

1855, Insterburg, Eastern Prussia; add. Dresden.

Malvezzi (Cristofano) edited a collection of dramatic intermezzi performed at the wedding of Ferdinand de Medici and Christina de Lorraine, 1589, containing works by Peri, Bardi, Marenzio, Cavalieri, as well as his own; composed five-part madrigals and organ music; canon of San Lorenzo and chapelmaster to the Grand Duke of Tuscany. B. June 27, 1547, Lucca; d. Florence.

Mälzel (Johann Nepomuk) improved Stöckel's musical chronometer, for which he obtained a letter of recommendation from Beethoven, afterwards appropriated Winkel's invention of the METRONOME, which he patented and manufactured in Paris as his own from 1816. In early life a music teacher, Mälzel invented an automatic instrument which played flutes, trumpets, strings, drums, etc., which he sold for 3000 francs, and then made a larger one which also imitated clarinets, violins, and 'cellos. This he called the Panharmonicon. Having bought Kempelen's automatic chess player, he exhibited these and other mechanical inventions, which won him an appointment at the Vienna court. In Vienna he met Beethoven, for whom he made an ear trumpet, and to whom he suggested the plan of the "Battle Symphony." A quarrel with Beethoven over the ownership of this piece culminated in a law suit, but when Mälzel returned to Vienna with his Metronome, 1817, the matter was compromised. The remainder of Mälzel's life was spent in touring and exhibiting his inventions, and he made two visits to the West Indies and one to the United States, finally dying aboard the American ship Otis. B. Ratisbon, Aug. 15, 1772; d. July 21, 1838.

Mammets. Puppet shows, which were usually accompanied by dulcimer music.

Mancando. *It.* Decreasing, dying away.

Manche. *Fr.* Neck of viol or guitar.

Manchester Festivals were given from 1828 to 1836, chiefly as a result of the activities of the management of the Gentlemen's Concerts, which date back at least to 1745. An amateur orchestra furnished the instrument music of the **Gentlemen's Concerts** until 1850, when Charles Hallé became the leader. Seven years later arrangements for a permanent orchestra were perfected, and with the exception of the season of 1860–61, when no concerts were given, Hallé was in charge during the remainder of his life. On the death of Sir Charles Hallé, 1895, Sir Arthur Sullivan, Sir C. Villiers Stanford, Dr. F. H. Cowen, Sir A. C. Mackenzie, Dr. Brodsky, and George Henschel conducted the first season, and in 1896–97 Dr. Cowen was sole conductor. Thereafter the concerts were conducted by Dr. Richter. Now known as the **Hallé concerts,** these were in 1908 the most important in Manchester. An orchestra of 100, chorus of 400, and 20 concerts were given in Manchester and many more in surrounding cities. **Manchester Philharmonic Choral Society** was established in 1880 by G. Brand Lane, filling the place of the earlier Manchester Choral Society and of the Hargreaves Choral Society. The membership was 600, from which a selected chorus gave six concerts annually. **Manchester Royal College of Music** was founded in 1893, Sir Charles Hallé being the first principal, his successor being Dr. BRODSKY. It is affiliated with Manchester University, whence students pass for their degrees in music. The institution is chartered, endowed, has numerous scholarships, and is under the patronage of the Queen of England.

Manchicourt, de (Pierre) composed a book of 19 motets, 29 chansons, masses; canon of Arras and choirmaster Tournai Cathedral. B. Bethune, Artois; publications dated 1539-54.

Mancinelli (Luigi) composed the operas "Ero e Leandro," Madrid, Nov. 30, 1897, later at Covent Garden, London, and Metropolitan Opera House, New York; "Paolo e Francesca," Bologna, 1907; intermezzi to the plays "Messalina," "Cleopatra" (Cossa),

the oratorios "Isaias," Norwich Festival, 1887, "Saint Agnes," Norwich Festival, 1905; conducted Royal Opera at Madrid, Covent Garden, London; Metropolitan Opera House, New York. 'Cello pupil of Sbolci, Florence, at 12, young Mancinelli soon obtained employment at La Pergola, and in 1874 went to the Apollo, Rome, in the same capacity, where his first opportunity to conduct occurred by accident. His success in this theatre led to his appointment as principal of the Liceo, conductor at the Teatro Comunale and chapelmaster at San Petronio, Bologna, where he remained until 1886, when he visited London and gained employment as composer and conductor. Besides the works named he composed two masses and other church music. B. Feb. 5, 1848, Orvieto; add. London.

Mancini (Francesco) composed "Hydaspes" and in all 20 operas, oratorios; directed the Conservatorio di San Loreto, Naples, where he had been a pupil. B. about 1674, Naples; d. 1739, Naples.

Mancinus (Thomas) composed two Passions, motets, madrigals, and German secular songs in four and five parts; chapelmaster and librarian to the Duke of Brunswick. B. Schwerin, 1550; d. about 1620, Wolfenbüttel.

Mandolin. Small instrument of the lute family, but with a deeper resonance box, having a fretted neck, and played with a plectrum. The Milanese Mandolin has five pairs of strings. The Neapolitan, which is more generally used, has four pairs of strings, attuned to g, d', a', e''. The serenade in Mozart's "Don Giovanni" is scored for mandolin, and Beethoven wrote a sonatina for it.

Mandolina or **Mandola.** *It.* Mandolin.

Mandora or **Mandola.** *It.* A larger variety of mandolin now nearly obsolete.

Manhattan Opera House, New York, which in 1909 continued to rival the claims of the METROPOLITAN as the chief lyric theatre of the United States, was erected by OSCAR HAMMERSTEIN, and opened Dec. 3, 1906, with the performance of "Puritani" introducing a strong company, and Bonci as Arturo. Melba, Tetrazzini, Mary Garden, and Nordica were among the leading singers. Campanini was the conductor, and with young blood, a good orchestra, fairly adequate stage settings, the production of many works new to America, including "Pelléas et Mélisande," the new enterprise had achieved in 1908 what promised to be permanent success. The Manhattan fronts on West 34th street, has a seating capacity of 3000 and is so arranged that a view of the stage is possible from every part of the house.

Manica. *It.* Fingering.

Manichord. CLARICHORD.

Manico. NECK. MANCHE.

Maniera. *It.* Manner, style, method.

Manière. *It.* Manner, MANIERA.

Manieren. *Ger.* AGRÉMENS, graces.

Mann (Dr. Arthur Henry) composed the oratorio "Ecce Homo," 1882, Te Deum, 1887, services, anthems; edited Tallis's "Forty-part Song," 1888; played organ; chorusmaster Norwich Festival, 1902. B. May 16, 1850, Norwich; add. Norwich.

Männergesangverein. *Ger.* Male singing society.

Manners (Charles) founded the Moody-Manners Opera Company, 1898, which gave grand opera in English in Great Britain, in 1902 and 1903 at Covent Garden, and in 1904 at Drury Lane, London, and in 1906 an operatic festival in Sheffield for the benefit of the university. Manners sang for some years with the Carl Rosa Company; visited America in 1893; joined the Harris forces in London, 1894, and made a successful tour of South Africa in English opera, 1896–97. Bertram in "Roberto," Gremin in "Eugene Oniegen," the King in "Lohengrin" and "Maritana," and Mephistopheles were his chief rôles. Son of Col. Mansergh, J. P. for Cork and Tipperary, the name Manners was adopted for professional purposes at the beginning of the career just outlined. B. Dec. 27, 1857, London. **Fanny Moody** sang sop. in

opera, debut as Arline, Liverpool, 1887, with the Carl Rosa Company, and as Micæla, Drury Lane, London, later acquiring such rôles as Elsa, Elizabeth, Brünnhilde, Juliet, and Senta. Pupil of Mme. Sainton-Dolby, she aided her husband in the establishment of the operatic venture bearing their name and contributed to its success. B. Nov. 23, 1866, Redruth, Cornwall; m. CHARLES MANNERS, July 5, 1890; add. London.

Manns (Sir August Friedrich) conducted the Crystal Palace band, London, 1855–1901, the Handel Festival, 1883–90, the Sheffield Festivals of 1896 and 1899, giving prominence to the works of young English composers throughout his career. Son of a glass blower, an amateur musician who formed a quintet in his own family, Manns early acquired some knowledge of the violin, clarinet, and flute, and was apprenticed to Urban, town musician of Elbing, where he had some opportunity of orchestral practice. Then he entered a regimental band at Dantzig, played violin in the theatre, and began to arrange and compose music. Finally he obtained a transfer to Gungl's Orchestra in Berlin, and then became solo violinist and conductor at Kroll's Garden, Berlin. From 1851 to 1854 he served as regimental bandmaster, and then joined the Crystal Palace band as assistant conductor. He was knighted in 1903. B. Mar. 12, 1825, Stolzenberg, near Stettin; d. Mar. 1, 1907.

Manon Lescaut. J. F. F. E. Halévy's three-act ballet was first performed May 3, 1830, at the Paris Opéra. Michael William Balfe's opera was first performed in Paris, 1836. Daniel F. E. Auber's three-act opera, to book by Scribe, was first performed Feb. 23, 1856, at the Paris Opéra Comique. Jules E. F. Massenet's three-act opera, to book by Meilhac and Gille, was first performed Jan. 19, 1884, at the Paris Opéra Comique. The first act represents an inn, at which Manon arrives under the escort of her cousin Lescaut, who is charged with placing her in a convent. Guillot Monfontaine, an old beau, is smitten with her charms, but she meets the Chevalier des Grieux, with whom she immediately falls in love and elopes. Bretigny and Lescaut, the former another of Manon's lovers, reach Paris in the second act, searching for the missing beauty. Manon has already wearied of Grieux, and although he promises to marry her, decides that he is not wealthy enough to provide the luxuries she craves, and on learning that a scheme is afoot to tear Grieux from her, readily consoles herself by taking up with Bretigny. The third act represents an open air fête in the gardens of the Cours de la Reine, at which Manon and Bretigny are enjoying themselves. Manon learns that Grieux is about to enter the church. Her passion for him revives, she finds him at the Seminary of St. Sulpice, and prevails upon him to abandon the sacred profession and return to her. In the last act Grieux and Guillot are gambling. Manon watches the play, and grows more and more affectionate toward Grieux as he wins Guillot's money. But Guillot, in order to revenge himself upon Manon, has made charges which result in a raid by the police, and Grieux and Manon are placed under arrest. Grieux is saved from ignominy by his father's money, but Manon is sentenced to deportation, and dies of exhaustion in her lover's arms while on the road to Havre. This opera, known simply as "Manon," was sung at the New York Academy of Music, Dec. 23, 1885; in English, by the Carl Rosa Company the same year, and later in French at Covent Garden, London. Giacomo Puccini's four-act opera to the title "Manon Lescaut" was first performed Feb. 1, 1893, at Turin. In Puccini's opera, which professes to adhere with as much fidelity as dramatic form permits to Abbé Prévost's novel of the same title, Manon, in charge of her brother Lescaut, meets Des Grieux, who is destined for the church, deserts him for Geronte de Ravoir, the old voluptuary, but after her arrest, Des Grieux manages to get aboard the ship in which Manon is deported

to America. The third and last act, therefore, takes place on "a vast plain on the borders of the territory of New Orleans." The climate of the new world does not agree with Manon, who is overcome with fever. She dies, and Des Grieux falls senseless over her body.

Mantius (Eduard) sang ten. in opera, excelling in the rôles of Gluck and Mozart; debut Berlin, 1830; friend of Mendelssohn, for whom he sang the leading rôle in "Heimkehr aus der Fremde" at the silver wedding of Mendelssohn's parents. B. Jan. 18, 1806, Schwerin; d. July 4, 1874, Ilmenau, Thuringia.

Mantua was the home of the Accademia Invaghiti, founded by Duke Cesare Gonzaga, 1564, for the cultivation of poetry and music, and possessed a large theatre in which Italian plays were presented as early as 1494.

Manual. Keyboard or clavier.

Manualiter. To be played upon the manual alone.

Manuductor. One who beats time by striking the hands together.

Manzuoli (Giovanni) sang sopranist rôles in opera, Madrid, in 1753, under Farinelli, London, 1764–65, then in Vienna; became court singer to the Grand Duke of Tuscany. B. about 1725, Florence; d. Florence.

Maometto Secondo. Gioacchino A. Rossini's opera first performed during the carnival of 1820 at the San Carlo, Naples, was recast as the "Siège de Corinthe," under which title it became more widely known.

Mapleson (James Henry) managed opera at the New York Academy of Music, 1875 to 1885, with fair success, although meeting with failure in 1886; began his career as impresario in 1861 at the Lyceum, London, the following year assuming control of Her Majesty's Theatre, then of Drury Lane until 1868, when he formed a partnership with Gye in the management of Covent Garden; resumed control of Drury Lane, 1871, exchanging the management for that of Her Majesty's Theatre, 1877, where he gave opera for several seasons. In early life Mapleson was a pupil of the Royal Academy of Music, played viola, and became assistant to E. T. Smith in the management of Italian opera at Her Majesty's Theatre. B. May 4, 1830, London; d. Nov. 14, 1901, London.

Mara (Gertrude Elizabeth) sang sop. in the court opera of Frederick the Great, 1771–80, later with great success throughout Europe, compass g′ to e‴. Daughter of the musician Schmeling, who taught her violin, she gave concerts in Vienna at nine, where the English ambassador gave the father letters of introduction to friends in London. The Queen and ladies of the English court petted the child, suggested that she give up the violin as being too masculine, and arranged for her to study singing with Paradies. Later she studied with Hiller in Leipsic, and made her debut at Dresden. Her engagement at the Prussian court followed, and there, against the advice of her friends, she married Mara, the 'cellist, who squandered her money and abused her until she divorced him. Leaving Berlin, she sang in Vienna, then at Munich, at the Handel Commemoration in London, at Turin, Venice, and in London, 1802, when her benefit netted her $5000. She then settled in Moscow as a teacher, lost her property in the fire of 1812, and is said to have sung in London as late as 1819. Mara had suffered from rickets in childhood and was never strong enough to sit through a concert. B. Feb. 23, 1749, Cassel; d. Jan. 20, 1833, Revel, Livonia. See biographies by Rochlitz and G. C. Grosheim.

Marais (Marin) composed "Alcione," 1706, "Semele," 1709, and other successful operas, to books by A. H. de la Motte; sinfonies for violin, viol, and harpsichord; played viol da gamba in the court orchestra, and Académie de Musique, where he became assistant conductor. B. Mar. 31, 1656, Paris; d. Aug. 15, 1728, Paris. **Jean Louis** composed two books of "Pieces de Viole"; wrote "Nouvelle Methode de Musique," 1711; played violin in royal orchestra; one of the nineteen children of MARIN.

Marbeck or **Merbecke (John)** prepared and published "The Booke of Common Praier noted," 1550, in which the Plain-Song of the Latin ritual was adapted to the first Prayer Book of Edward VI; played organ St. George's Chapel, Windsor. In early life Marbeck, then a lay clerk at St. George's, was condemned to the stake for heresy, but a pardon was obtained by Bishop Gardiner from Henry VIII. He published a number of religious works during the reign of Elizabeth. B. 1523; d. about 1585, Windsor.

Marcando. *It.* "Marking," as to time or expression.

Marcatissimo. *It.* Very marked.

Marcato. *It.* Marked or emphasized.

Marcello (Benedetto) composed 50 psalms for from one to four voices with instrumental accompaniment, Venice, 1724–27; concertos, the opera "Fede riconosciuta," the cantata "Arianna," and the oratorio "Giuditta," to his own words; pupil of Lotti and Gasparini; noble and official of Venice. B. 1686, Venice; d. July 24, 1739, Brescia.

March. Music to accompany marching is generally in 4–4, but sometimes in 2–4, 3–4, or 6–8 time. The pace varies with the purpose of the composition from the extremely slow Funeral or Dead March to the Quickstep, which implies about 108 steps to the minute and the Sturm Marsch or Pas de Charge, with 120 steps per minute. The drum in all cases is of the utmost importance in defining the rhythm.

Marchand (Louis) composed organ and harpsichord music and the unperformed opera "Pyramus et Thisbe"; became court organist at Paris, then at Dresden, where he was held in high favour until Johann Sebastian Bach played there and challenged him to a contest, whereupon Marchand fled to Paris and taught, receiving the fee of a louis, or about $5 per lesson. B. Feb. 2, 1669, Lyons; d. Feb. 17, 1732, Paris.

Marche. *Fr.* March.

Marche Redoublée. *Fr.* Double quick march.

Marche Triomphale. *Fr.* Triumphal march.

Marchesi (Luigi) sang sopranist rôles, debut Rome, 1774, later in the principal opera houses of Italy, at Vienna, Berlin, London, and St. Petersburg, retiring in 1808. B. 1755, Milan; d. Dec. 18, 1829, Milan.

Marchesi (Mathilda de Castrone) sang mez. sop. in concerts, and became one of the most celebrated of modern vocal teachers; joining the Vienna Conservatory, 1854, establishing herself at Paris, 1861, but removing to Cologne in 1865, where she taught in the Conservatory until 1868, when she resumed her old post at Vienna. There she served 10 years, then gave private lessons, and settled in Paris, 1881. Her "Ecole de Chant" was published in 1861, Paris, and she has since published a "Méthode," 24 books of vocal exercises, and her reminiscences as "Marchesi and Music," 1897. Born Graumann, daughter of a wealthy merchant of Frankfort-am-Main, she was the pupil of Nicolai and Garcia, and adopted music as a profession when Herr Graumann lost his fortune. Among her pupils were the singers de Murska, Fricci, Kraus, Gerster, and her daughter BLANCHE. B. Mar. 26, 1826; m. SALVATORE, 1852; add. Paris. **Salvatore Cavaliere de Castrone, Marchese Della Rajata** sang bar. in opera, debut New York, 1848, in "Ernani," later pupil of Garcia, in Paris; became successful concert singer and teacher in London; wrote books on music; translated French and German libretti into Italian; composed songs; Knight of St. Maurice and of St. Lazarus. Son of a Governor-General of Sicily, he was a guardsman in early manhood, but studied with Raimondi, Lamperti, and Fontana; later was obliged to leave Italy on the failure of the revolutionary movement, 1848. B. Jan. 15, 1822, Palermo; d. Paris. **Blanche** sang sop. in concerts and occasionally in opera, notably as Brünnhilde, Prague, 1900; pupil and assistant to her mother MATHILDE. M. Baron Caccamisi; add. Paris.

Marchetti (Filippo) composed the

operas "Gentile da Verano," Turin, 1856; "La Demente," "Il Paria," "Romeo e Giulietta," "Ruy Blas," La Scala, Milan, April 3, 1869; "Gustavo Wasa," "Don Giovanni d' Austria," Turin, 1880; became president of the Reale Accademia di Santa Cecilia, Rome, 1881, and director of the Liceo Musicale; pupil of the Real Collegio di San Pietro a Majella, Naples. B. Feb. 26, 1831, Bolognola, Macerata; d. Jan. 18, 1901, Rome.

Marchetto da Padova wrote "Lucidarium in arte musicae planae" and "Pomerium artis musicae mensurabilis" between 1274 and 1309, which were reprinted in Gerbert's "Scriptores"; musician to the court of Prince Rainier of Monaco.

Marchi, de (Chevalier Emilio) created the rôle of Mario Cavaradossi in Puccini's "Tosca," Rome, 1900; sang at Metropolitan Opera House, New York, 1901–2; debut as Alfreddo, Milan, 1896; pupil of Landi. B. 1866, Voghera, Piedmont; real name Peano; add. Milan.

Marchisio (Barbara) sang con. in opera at Vienna, Turin, Paris, and London; pupil of Fabbrica. B. Dec. 12, 1834, Turin; retired upon her marriage. **Carlotta** sang sop. in opera; debut Milan; later with her sister BARBARA; pupil of Fabbrica. B. Dec. 6, 1836; m. Eugen Kuhn; d. June 28, 1872, Turin.

Marcia. *It.* MARCH.

Maréchal (Charles Henri) composed the operas "Les Amours de Catherine," Opéra Comique, 1876; "La Taverne des Trabans," which won the Monbinne prize, 1876, Opéra Comique, 1881; "Deidamie," Paris Opéra, 1893; "Calendal," Rouen, 1894; "Ping-Sin," 1895; "Daphnis et Chloë," 1899; incidental music, songs, the sacred drama "Le Miracle de Naim," "La Nativité"; pupil of the Paris Conservatoire, where he won the Prix de Rome, 1870, with his cantata "Le jugement de Dieu"; became inspector-general of musical education, 1896. B. Jan. 22, 1842, Paris; add. Paris.

Marenzio (Luca) composed an eight-part mass, Neapolitan Villanelle, motets, and 159 madrigals, the publication of which in the collection called "Musica Transalpina," 1588, probably led to the cultivation of similar works in England (Burney); was court musician to the King of Poland; later a singer at the papal chapel in Rome, where he lived on terms of intimacy with Cardinal Aldobrandino, the Pope's nephew, and is said to have died of a broken heart because of a hopeless love affair with a lady belonging to the Pope's family. B. about 1550, Coccaglia, near Brescia; d. Aug. 22, 1599, Rome.

Mareschall (Samuel) published a four-part choral book, Basle, 1606; organist to city and university of Basle. B. Tournai, 1554; d. after 1640, Basle.

Maretzek (Max) became conductor of the New York opera at the Astor Place Theatre, 1845, under the management of E. P. Fry, whom he succeeded as impresario; continued to conduct and manage operatic enterprises in New York until 1870; composed and taught music. B. June 28, 1821, Brunn, Moravia; d. May 14, 1897, Pleasant Plains, Staten Island, New York.

Maria de Rohan. Gaetano Donizetti's three-act opera was first performed June 5, 1843, at Vienna.

Mariani (Angelo) became the most famous of modern Italian conductors; composed a Requiem for Christian VIII of Denmark, the operas "La Fidanzata del guerriero" and "Gli Esuli" for the Sultan, at Constantinople, several collections of popular songs. Pupil of Rossini at the Liceo Filharmonico, Bologna, he became first violin and conductor of the orchestra at Messina, 1844, court conductor at Copenhagen, 1847; fought with the Italian patriots in their revolutionary attempt of 1848, in consequence of which he was obliged to go to Turkey, returned in 1852, landing at Genoa, where he was at once appointed conductor at the San Felice, and made the orchestra there the most celebrated in Italy. In 1864 he conducted at the Rossini celebration in Pesaro, and in 1871 produced "Lo-

hengrin" at Bologna. B. Oct. 11, 1822, Ravenna; d. Oct. 13, 1873, Genoa.

Maria Antonia Walpurga (Electress of Saxony) composed the opera "Il trionfo della fedeltà," Potsdam, 1753, to which numbers were contributed by Frederick the Great, Hasse, Graun, and Benda; "Talestri, Regina dell' Amazone," 1763; pupil of Ferrandini, Porpora, and Hasse. B. July 18, 1724, Munich; daughter of the Bavarian Elector, afterwards Emperor Charles VII; d. Dresden, April 23, 1780.

Marimba. Mexican instrument of the xylophone type, played with drumsticks, but having a resonance box attached to each of the strips of wood producing a tone, the top of which has a perforation covered with parchment or bladder. The compass is five octaves up from A.

Marimon (Marie) sang sop. in opera at the Paris Opéra Comique and Théâtre Lyrique, Covent Garden, and Her Majesty's, London; later touring America and northern Europe; pupil of Duprez. B. Paris about 1835; add. Paris.

Marini (Biagio) composed madrigals, church and instrumental music; played violin; was in the service of the Dukes of Parma and Bavaria, and in 1653 of the Accademia della Morte, Ferrara. B. Brescia; d. 1660, Padua.

Marino Faliero. Gaetano Donizetti's two-act opera was first performed in 1835 at the Paris Théâtre des Italiens.

Mario (Cavaliere di Candia) sang ten. in opera; debut Nov. 30, 1838, in the title rôle of "Robert le Diable," Paris Opéra, 1838, and thereafter with brilliant success in London, the United States, and St. Petersburg, his principal rôles being Almaviva, Raoul, Gennaro. Of noble birth, Mario, whose father was a general in the army of Piedmont, adopted the military profession, and was a favourite socially, but finding himself hopelessly in debt, took lessons of Michelet, Ponchard, and Bordogni, in order to qualify as a professional singer. He dominated the opera for 25 years, was the husband of Grisi, and with her a member of the celebrated quartet which included Tamburini and Lablache, but eventually fell into such poverty that, in 1880, his friends in London gave him a benefit concert. B. Oct. 17, 1810, either at Turin or Genoa; d. Dec. 11, 1883, Rome.

Marionette. *It.* "Puppet." Joseph Haydn composed the opera "Philémon et Baucis" for the puppet theatre of Prince Esterhazy, and it was received with such favour that Empress Maria Theresa required him to perform it before the court in Vienna. Marionette shows retain their popularity in Italy, but the only survival in Great Britain and America would seem to be the familiar Punch and Judy show.

Maritana. W. V. Wallace's three-act opera, to book by Fitzball, founded on the play "Don César de Bazan," was first performed Nov. 15, 1845, at Drury Lane, London.

Mark. Sign or word used in NOTATION to indicate the time, tone, accent, or quality of a composition; or the pace at which it should be performed as regulated by the Metronome.

Markirt. *Ger.* Marcato.

Markneukirchen became one of the principal centres for the manufacture of the cheaper sorts of violins upon the foundation of the Guild of Violin Makers, 1677. Christian Reichel and 11 other heads of families, chiefly from Graslitz, settled in the little Saxon village in order to preserve their religious freedom. Their instruments, crude at first, were improved by the study of Italian models, and latterly a genuine German style of instrument has been evolved. Strings are likewise manufactured, and in 1851 those of the Reichel Bros. won a gold medal at the London International Exhibition.

Markull (Friedrich Wilhelm) composed the operas "Maja und Alpino" or "Die bezauberte Rose," 1843; "Der König von Zion," "Das Walpurgisfest," 1855; the oratorios "Johannes der Täufer," "Das Gedachtniss der Entschlafenen," symphonies, Psalm lxxxvi; conducted; played organ, Danzig Marienkirche;

wrote criticism Danziger "Zeitung." B. Reichenbach, Prussia, Feb. 17, 1816; d. 1887, Danzig.

Marmontel (Antoine François) taught piano Paris Conservatoire, where he had been a pupil; wrote historical and educational works on music; composed. B. July 18, 1816, Clermont-Ferrand; d. Jan. 17, 1898, Paris.

Marpurg (Friedrich Wilhelm) wrote "Handbuch bei dem Generalbasse und der Composition," Berlin, 1755–62, an exposition of Rameau's theoretical system; "Abhandlung von der Fuge," a work on counterpoint which was translated into French, and other books on musical history, criticism, and science. B. Nov. 21, 1718, Marpurgshof, Brandenburg; d. May 22, 1795, Berlin.

Marqué. *Fr.* Marcato.

Marriage of Figaro. Title of the English version of W. A. Mozart's comic opera "NOZZE DI FIGARO."

Marsch. *Ger.* March.

Marschner (Heinrich August) composed the operas "HANS HEILING," "Der Vampyr," "Der Templer und die Jüdin," an overture on "God Save the King," performed in honour of the baptism of King Edward VII of England; was joint chapelmaster with von Weber at Dresden, later chapelmaster and general music director at Hanover. In boyhood Marschner's talent as pianist, his lovely soprano, and some compositions, brought him in contact with musicians, but he had no regular instruction until he settled in Leipsic as a law student. There he had lessons from Schicht, and in 1816 determined to abandon law for music, acting upon the advice of Rochlitz. A visit to Pressburg and Vienna with Count von Amadée led to an acquaintance with Kotzeluch, Beethoven, and von Weber. At Beethoven's suggestion he began to devote himself seriously to composition, and von Weber produced his opera "Heinrich IV und Aubigné" at Dresden, 1820, and three years later he joined von Weber as conductor, where he remained until that composer's death, at which time he was the music director. The operas "Der Kyffhauserberg" and "Saidor" were produced during this period. Marschner's next appointment was that of chapelmaster to the Leipsic Theatre, 1827, where he produced "Des Falkner's Braut," as well as "Der Vampyr" and "Der Templer." In 1831 he became court chapelmaster at Hanover, and at Berlin produced the most popular of his operas, "Hans Heiling," which won him an offer of the post of general music director at Copenhagen. He declined, however, preferring to remain at Hanover. Other less successful works to be noted are: "Der Holzdieb," "Lucretia," "Der Bäbu," "Das Schloss am Aetna," "Adolf von Nassau," besides incidental music for "Schön Ell," "Die Hermannsschlacht," and many songs and choruses. B. Zittau, Saxony, Aug. 16, 1795; d. Dec. 14, 1861, Hanover.

Marseillaise. The celebrated French patriotic song was written and composed by Claude Joseph Rouget de l'Isle in the night of April 24, 1792, and dedicated to Marechal Lukner as "Chant de Guerre pour l'armée du Rhin." The volunteers centred in Strasburg had been ordered to join Lukner's forces, and Mayor Dietrich had expressed his regret to De l'Isle, captain in the engineer corps, that the soldiers had no patriotic marching song. The following day the song was sung in Dietrich's house, arranged for military band, and first performed by the National Guard Band, April 29, at a review. Mireur sang it at a banquet at Marseilles, June 25, where it aroused such enthusiasm that copies were printed for a battalion of volunteers just ordered to Paris, and when the Marseilles troops entered the capital, singing the song, it became immensely popular, and acquired its new name.

Marsh (John) composed two Anglican services, songs, symphonies, chamber music; wrote on harmony and thoroughbass; amateur organist and conductor. B. 1752, Dorking; d. 1828.

Marshall (William) composed

Strathspeys; played violin; servant to the Duke of Gordon. B. Dec. 27, 1748, Fochabers, Banffshire; d. May 29, 1833, Dandaleith.

Marshall (Dr. William) wrote "The Art of Reading Church Music"; composed songs, church music; edited collections of chants; played organ Christ Church Cathedral and St. John's College, Oxford; later at St. Mary's Kidderminster; in boyhood chorister in Eng. Chapel Royal. B. 1806, Oxford; d. Aug. 17, 1875, Handsworth. **Charles Ward** sang ten. in English opera and concerts. B. 1808, brother of DR. WILLIAM; d. Feb. 22, 1874, London.

Marsick (Martin Pierre) composed three concertos and smaller violin pieces; founded string quartet in Paris with Remy, von Waefelghem, and Delsart, 1877; succeeded Massart as violin teacher at the Conservatoire, 1892; toured America and England, 1895–96; prize pupil of Liège Conservatory, later of the Paris Conservatoire under Massart, and finally of Joachim. B. Mar. 9, 1848, Jupille, near Liège; add. Paris.

Marson (George) contributed the five-part madrigal "Ye nimphes and shepheards" to the "Triumphes of Oriana," London, 1601.

Marteau (Henri) composed the cantata "La voix de Jeanne d'Arc," for sop., chorus, and orchestra, 1896; played violin, touring America, 1893 and 1898, Russia, 1897–99; taught Geneva Conservatory, 1900; founded prize for violin sonata by American composers; prize pupil Paris Conservatoire. B. Rheims, Mar. 31, 1874; add. Geneva.

Martelé. *Fr.* Notes "hammered" or strongly marked. Passages so marked in NOTATION for viols is played with short, quick bow-strokes.

Martellato. *It.* MARTELÉ.

Martha. Friedrich von Flotow's three-act opera, founded on the earlier ballet of which he had been joint composer, "Lady Henriette," book by St. Georges, German version by Friedrich, was first performed Nov. 25, 1847, at Vienna, and later with equal success in Italian, English, and French versions. In the English version the action is laid in Richmond during Queen Anne's reign. Lady Henrietta, wearied of her duties at court, disguises herself as a maid servant, and accompanied only by Nancy, her own maid, and her aged admirer, Sir Tristan, who is to be known as her cousin John, visits the fair at Richmond, where as Martha she seeks employment. Plunkett and his brother by adoption, Lionel, two prosperous young farmers, are seeking just such willing servants as Martha and Nancy profess to be. The women jokingly accept the handsel or earnest money, which, as the Sheriff tells them, actually binds them to a year's service, and are compelled to accompany the farmers to their place, upon which Sir Tristan deserts them in despair. In the second act, which takes place at the farmhouse, the new maids prove utterly useless as servants, but, quite naturally, Lionel falls in love with Martha and Plunkett with Nancy. The women are relieved of the complications which follow by Sir Tristan, who carries them away in a coach, leaving the young farmers disconsolate. At a court hunt the farmers recognize their servants in the Queen's suite, but Lady Henrietta and Nancy repudiate their claims. Lionel tells the whole story of their transaction at Richmond, but is ordered to prison by Sir Tristan. Remembering that his father had given him a ring which should guard him from misfortune, Lionel hands the jewel to Plunkett, with instructions to give it to the Queen. By this means it is discovered that Lionel is son and heir to the late Earl of Derby, who had been unjustly deprived of his estate, which the Queen is ready to restore to his successor. Lady Henrietta, who has really fallen in love with the handsome young farmer, offers him her hand, but he refuses until she presents herself at the Richmond Fair, again disguised as Martha. Then, of course, the lovers are united, and Plunkett wins his Nancy. The original cast included: Martha, Anna Zerr, sop.; Lionel, Ander, ten.;

Plunkett, Carl Formes, bass. The principal musical numbers are: Act I: "Of the Knights so brave and charming," Martha and Nancy; "Lost, proscribed, an humble stranger," Lionel; Act II: "When the foot the Wheel turns lightly," quartet, the interpolated Irish melody "The Last Rose of Summer," Martha; "Midnight Sounds" (Goodnight Quartet); Act III: "I want to ask you," Plunkett; "Like a Dream bright and fair," Lionel; "Here in deepest forest shadows," Martha.

Martin (Dr. Sir George Clement) composed a Te Deum for Queen Victoria's Diamond Jubilee, songs, services; taught Royal College of Music; succeeded Stainer as organist St. Paul's Cathedral, 1888. Knighted, 1897; pupil of J. Pearson and Sir John Stainer. B. Lambourne, Berkshire, Sept. 11, 1844; add. London.

Martin (George William) composed prize madrigals, glees, part-songs; conducted National Choral Society, London, from 1860; edited part-songs; taught; played organ. B. Mar. 8, 1828; d. April 16, 1881, Wandsworth.

Martin (Jonathan) composed the song "To thee, O gentle sleep," for the tragedy "Tamerlane"; became organist, Eng. Chapel Royal, 1736, where he had been a chorister in boyhood. B. 1715; d. April 4, 1737.

Martinex or **Martines (Marianne)** composed the oratorios "Isacco," "Santa Elena al Calvario," other sacred music, symphonies, harpsichord sonatas; friend and pupil of Haydn, Metastasio and Porpora; gave concerts in Vienna and taught. B. May 4, 1744, Vienna; d. Dec. 13, 1812, Vienna.

Martini (Padre Giambattista) composed the oratorios "San Pietro," "Il Sagrifizio d'Abramo," "L'Assunzione di Salomone al trono d'Israele," three masses, a litany, 12 sonatas, a requiem, "Don Chisciotto," and other intermezzi; wrote a History of Music, 2 vols., Bologna, 1757–81, a work on counterpoint with examples, 2 vols., Bologna, 1774–75; played organ; became the most famous teacher of his generation, and the arbiter of all matters pertaining to music. Having learned violin from his father, Antonio Maria, he studied harpsichord with Padre Predieri, counterpoint with Riccieri; entered the order of St. Francis, was raised to the priesthood, 1722, and three years later became chapelmaster of the church of San Francesco, Bologna. Continuing his studies in music with Giacomo Perti, chapelmaster at San Petronio, and mathematics with Zanotti, the reputation of his learning brought him such scholars as Paolucci, Ruttini, Sarto, Ottani, and Mattei. B. April 24, 1706, Bologna; d. Aug. 4, 1784.

Martini il Tedesco was the Italian nickname under which Johann Paul Aegidius Schwartzendorf was best known as a musician. He composed the song "Plaisir d'amour," "L'amoureux de quinze ans," 1771, Paris; "Sapho," 1794; "Henri IV," 1774; "Le droit du Seigneur," 1783, and other operas; wrote "Melopée moderne," a work on singing; was inspector of the Conservatoire, 1798–1802; superintendent of court music to Louis XVIII, 1814. Martini was organist at the Jesuit Seminary, Neustadt, at 10, later to the Franciscans of Freiburg. Arriving in Paris, 1764, he attracted attention by winning a prize offered for the best march for the Swiss guard. B. Sept. 1, 1741, Freistadt, Palatinate; d. Feb. 10, 1816.

Martin y Solar (Vicente) composed the opera "Una Cosa Rara," Vienna, Nov. 11, 1786, which for a time surpassed in favour the "Nozze di Figaro" of his rival, Mozart; "Ifigenia in Aulide," Florence, 1781; "La Donna festeggiata," Turin, 1783; "Ipermnestra," Rome, 1784, other operas, church music, ballets; directed Italian opera at St. Petersburg, 1788; in early life chorister at Valencia Cathedral, then organist at Alicante; called "Lo Spagnuolo." B. 1754, Valencia; d. 1810, St. Petersburg.

Martucci (Giuseppe) composed symphonies No. 1, D minor, Op. 75; No. 2, F major, Op. 81; quintet for piano and strings, Op. 45; concerto, B flat minor, piano with orchestra,

Op. 66; concerto for piano with orchestra, D minor; conducted first Italian performance of "Tristan and Isolde," Bologna, 1888; toured Italy, France, and Germany, 1874–78, as virtuoso pianist; Commander of the Crown of Italy, Knight of Sts. Maurice and Lazarus; director of Bologna Liceo Musicale, 1886 to 1902, when he accepted a similar post at the Royal Conservatory of Naples, where he had been a pupil. B. Jan. 6, 1856, Capua; son of a bandmaster; d. Naples, June 1, 1909.

Marty (Eugène Georges) composed the two-act opera "Daria," Paris Opéra, Jan. 27, 1905; "Le Duc de Ferrare," 1899, Théâtre Lyrique; the pantomime "Lysic," symphonic poem "Merlin enchanté," "Ballade d'Hiver"; the suite "Les Saisons"; conducted Paris Conservatoire from 1902; directed male ensemble classes there, 1892–1904; conducted Opéra Comique, 1900; pupil of Paris Conservatoire, where he won the prix de Rome, 1882, with his cantata "Edith." B. Mar. 16, 1860, Paris; add. Paris.

Martyrs. Gaetano Donizetti's four-act opera, to book by Scribe, was first performed April 10, 1840, at the Paris Académie, and was an adaptation of his earlier opera, "Poliuto."

Marx (Adolph Bernhard) composed the opera "Jerry und Bätely," Berlin, 1827, "Moses" and other oratorios; wrote "Lehre von der musikalischen Composition" and other books on musical topics; founded what later became the Stern Conservatory in Berlin (with Kullak and Stern), 1850; edited the "Berliner Allgemeine Musikalische Zeitung," 1824, which in seven years did much to create appreciation of Beethoven. B. May 15, 1795, Halle; d. May 17, 1866, Berlin.

Marxsen (Eduard) played piano and organ in Hamburg; taught Brahms; composed "Beethoven's Schatten" and other orchestral pieces; pupil of Seyfried and Bocklet. B. Nienstädten, near Altona, July 23, 1806; d. Nov. 18, 1887, Altona.

Maryland was the title of the song written by James Ryder Randall to the tune "Lauriger Horatius" which has since become the hymn of the State of Maryland, and one of the most popular of Southern songs in all parts of the United States. It expressed the resentment of the Confederates at the occupation of Maryland by the Federal troops, called upon the Marylanders to "spurn the Northern scum," and was received with great favor throughout the Confederate army. Mr. Randall was then a mere boy. He served with the Southern forces and then embarked in journalism, and was still engaged in that profession in Virginia in 1908.

Marylebone Gardens were attached to a London tavern originally known as "The Rose of Normandy," and occupied parts of what are now Beaumont and Devonshire streets and Devonshire Place. From about 1659 to 1776 the gardens were used for various kinds of public entertainments, including concerts and burlettas.

Masaniello. Daniel F. E. Auber's five-act opera, to book by Scribe and Delavigne, better known in Europe as "La Muette de Portici" or "La Muta di Portici," was first performed Feb. 29, 1828, at the Paris Académie. The action takes place at Naples, the first act opening upon the wedding festivities of Princess Elvira and Alphonso, son of the Duke of Arcos. Fenella, a dumb girl, interrupts the gaiety by imploring in pantomime protection from one of the nobles of the court who has caused her to be imprisoned. Elvira promises to care for Fenella, who discovers her persecutor in Alphonso. Unable to enter the chapel where the ceremony is performed, Fenella denounces Alphonso to his bride as they return from the altar. Masaniello, brother of Fenella, is seen in the second act encouraging the fishermen with song, while they are busy with boats and nets. Fenella tries to throw herself into the sea, but is rescued by Masaniello. Still in dumb show, the girl tells the story of her wrongs, Masaniello vows vengeance, and urges his friends to aid in effecting a revolution. The third

act represents the market place of Naples. Selva, an officer of the Duke, attempts to arrest Fenella, and at a signal from Masaniello the revolt begins. In the fourth act, Fenella and Masaniello are shown in their cottage at the close of day. Pietro enters to tell Masaniello that Alphonso has escaped, and Masaniello and his lieutenant have hardly left the cottage when Alphonso and Elvira enter, appealing to Fenella for shelter. The dumb girl determines to save her false lover and his bride, and when Masaniello returns, he confirms her promise, although Pietro protests. The act closes with the proclamation of Masaniello as King of Naples. In the fifth act Masaniello becomes insane from poison administered by Pietro, and hearing that an army is approaching to attack the city, rushes forth to lead his band of patriots and is killed in battle. Mt. Vesuvius is in eruption. Fenella, hearing of her brother's death, unites Elvira and Alphonso and plunges to her death in the burning lava. The principal musical numbers are: Act I: "O bel Momento," Elvira; Act II: "Piu bello sorse il giorno," Masaniello; "Sara il morir," Masaniello and Pietro; Act III: Il pianto rasciuga," Elvira; "Nume del Ciel," chorus; Act IV: "Dio! di me disponesti," Masaniello; "Scendi, o sonno dal ciel" (Slumber Song), Masaniello; Act V: "Ve' come il vento irato," Pietro. So admirably is the Neapolitan revolt of 1647 against the foreign rule of Spain depicted in this opera that its performance in Brussels, 1830, is said to have occasioned the beginning of the struggle for the independence of Belgium.

Mascagni (Pietro) composed "CAVALLERIA RUSTICANA," "IRIS," and other less successful operas, "Hymn in Honor of Admiral Dewey, U. S. N.," July, 1899, Schiller's "Ode to Joy," incidental music for Hall Caine's play "The Eternal City"; ranked with the most successful composers of the "Young Italian" school. Mascagni's first lessons in music at the Instituto Luigi Cherubini of his native town, Leghorn, were obtained without the knowledge of his father, a baker, who intended bringing up his boy to his own trade. The intervention of an uncle made it possible for him to continue his lessons after his father discovered how he had been "wasting" his time, and a C minor symphony and a Kyrie in celebration of Cherubini's birthday were performed at the Instituto in the composer's 16th year. "In Filanda," composed when he was 18, received honourable mention at a prize competition for cantatas in connection with the International Exhibition at Milan. The "Ode to Joy," 1881, led to an offer from Count de Larderel to defray Mascagni's expenses at the Milan Conservatory. He does not seem to have profited by the routine there, and soon joined a travelling orchestra with which he spent several years, finally settling in Cerignola as a teacher in the municipal music school. "Cavalleria Rusticana" won first prize in the competition arranged by the publisher Sonzogno, 1889, and was performed May 18, 1890, at the Costanzi Theatre, Rome, where its instantaneous success was followed by performances throughout the world. Medals were struck in Mascagni's honour when he revisited Leghorn, and he was made Knight of the Crown of Italy. Other operas followed in rapid succession, "L'Amico Fritz," "I Rantzau," "Guglielmo Ratcliff," "Silvano," "Zanetto," "Iris," "Le Maschere," 1901; none of which, however, attained the degree of popularity reached by "Cavalleria Rusticana." In 1895 he was appointed director of the Pesaro Conservatory, but lost that post by a prolonged tour of the United States, 1903, — a most harassing and unfortunate experience, since the composer was subjected to legal annoyances, and what was more serious, found himself without adequate support wherewith to make his later operas known. On returning to Italy, Mascagni organized an orchestra and resumed his work as teacher and composer, and received the additional honor of Commander of the Crown of Italy. B. Dec. 7, 1863; add. Rome.

Mascheroni (Edoardo) composed

the operas "Lorenza," Teatro Costanzi, Rome, 1901; "La Perugina," 1906; Requiem for King Victor Emmanuel; conducted opera at Leghorn, Rome; pupil of Boucheron, Milan. B. Sept. 4, 1857, Milan; add. Milan.

Masini (Angelo) sang Rhadames in Verdi's production of "Aïda," Paris, 1876; leading ten. at Madrid, St. Petersburg, Buenos Ayres. B. 1845, Forli.

Masnadieri. Giuseppe Verdi's four-act opera, to book by Maffei, based on Schiller's "Die Räuber," was first performed July 22, 1847, at Her Majesty's Theatre, London.

Mason (John) became Master of Choristers, Magdalen College, Oxford, on being graduated, 1509; chaplain; treasurer Hereford Cathedral, 1545.

Mason (Dr. Lowell) collected psalm tunes which were published by the Boston Handel and Haydn Society as its "Collection of Church Music," 1822; founded the department of music in Boston's public schools, and the Boston Academy of Music, 1832; published popular text-books; composed hymns; wrote "Musical Letters from Abroad," 1853; self taught in music, having been a bank clerk in Savannah in early manhood; adopted music as a profession on the success of the Handel and Haydn Society publication. B. Jan. 24, 1792, Medfield, Mass.; d. Aug. 11, 1872, Orange, N. J. **Dr. William** founded a series of chamber concerts in New York with Theodore Thomas, 1855; became the most celebrated of early American concert pianists and teachers; composed a serenata for 'cello and piano pieces; wrote "Touch and Technic, a Method for Artistic Piano Playing," 1867 (with E. S. Hoadley); "System for Beginners," 1871; "Mason's Pianoforte Technics," 1878; "Memoirs," 1901; pupil of Henry Schmidt, Boston, of Moscheles, Richter, and Hauptmann, Leipsic; Dreyschock, Prague; Liszt at Weimar. B. Jan. 24, 1829, Boston; son of DR. LOWELL; d. July, 1908, New York.

Mason (Luther Whiting) wrote "Die Neue Gesangschule"; devised the "National System" of charts and books on music. B. 1828, Turner, Me.; d. 1896, Buckfield, Me.

Mason (Rev. William) composed the anthem "Lord of all power and might"; wrote "Critical and Historical Essay on Cathedral Music," 1782, prefixed to a collection of words or anthems; canon and precentor of York Minster and King's chaplain. B. 1724, Hull; d. April 5, 1797, Aston.

Masque. Dramatic entertainments of which Milton's "Comus" is the most perfect type in which the lines were sung or declaimed to music by players who (originally, at least) wore allegorical masks.

Mass. *Ger.* Time, measure.

Mass. The Communion Service of the Roman Catholic Church may be said by the Celebrant, attended by a single server, in which case it is a Low Mass, and without musical accompaniment, although it is not forbidden that the congregation may chant hymns or litanies in connection with the service, of which, however, they form no part. Where the Office is chanted by the Celebrant and a choir, it becomes a Missa Cantata, or Sung Mass. Where the Office is sung by the Celebrant, Deacon, and Subdeacon with the aid of a choir, it becomes a High or Solemn Mass. The word is derived from the Latin formula "Ite Missa Est," with which the congregation is dismissed. Apart from the chants reserved for the clergy, the portions of the Mass which have been sung to music from Apostolic times are the KYRIE, GLORIA, CREDO, SANCTUS, BENEDICTUS, and AGNUS DEI. The chants of Plain-Song melodies to which these portions of the Mass were sung were first collected and arranged by St. Ambrose of Milan in the latter quarter of the 4th century, and thenceforth called AMBROSIAN CHANT. A larger collection was made at Rome toward the close of the 6th century during the pontificate of St. Gregory the Great, and is hence called GREGORIAN CHANT. It is probable that no other music was employed for the Mass until the 15th

century, for, while the art of Counterpoint had gradually developed, the ancient chants were still exclusively employed as the Canti-fermi for polyphonic settings of the liturgy until Dufay, who sang in the papal chapel, 1428–37, introduced the practice of wedding sacred text to profane melody. The abuse spread quickly, and the great contrapuntists of the early Netherlands school not only followed this example, but often forgot the purpose of the ceremony in efforts to display their ingenuity in counterpoint and fugue. The secularization and profanation of church music was condemned at the Council of Trent, and in 1564 a commission of Cardinals appointed by Pope Pius IV was preparing to prohibit all polyphonic music in the churches, but were deterred from going to this extreme by hearing the great "Mass of Pope Marcellus" and two other masses which Palestrina had composed to prove that reverence and devotion might be combined with art. The Cardinals, hearing the "Mass of Pope Marcellus" sung June 19, 1565, in the Sistine Chapel, recorded it as their opinion that all church music should follow the style it established, — in a word, that polyphonic music had here reached its most perfect and most beautiful development, — a decision accepted by the world at large today. To the age of Palestrina succeeded that of Monteverde. To the art of combining melodies for voices, note against note, succeeded that of devising new and hitherto forbidden harmonies for instruments. The greatest era of ecclesiastical music closed, and that of dramatic music began. The Masses of Bach, B minor, and of Beethoven, in D, were rather oratorios than compositions suitable for the worship of the church. As for the rest, from Mozart to Gounod, composers lavished melody and rich instrumentation upon the Mass, but their music was operatic rather than sacred. In Rome itself the venerable music approved by tradition was retained. Elsewhere the operatic music, often sung in operatic style by opera singers, was permitted until, in 1903, Pope PIUS X commanded a return to the Gregorian Plain-Song, the elimination of operatic music from the churches, and the dismissal of women from the choirs. Such revolutionary changes could not be effected immediately. It was found necessary to train new singers for the older music, but the salutary effect of the reform was soon generally recognized except by those whose material interests had been affected.

Massart (Joseph Lambert) taught violin at the Paris Conservatoire, having as pupils Wieniawski, Lotto, Sarasate, and Marsick; played in chamber concerts, but was too timid to distinguish himself as a soloist; pupil of Kreutzer. B. July 19, 1811, Liège; d. Feb. 13, 1892, Paris. **Louise Aglae Marson** taught piano, Paris Conservatoire. B. 1827, Paris; m. JOSEPH LAMBERT; d. 1887, Paris.

Massé (Victor Felix Marie) composed the successful comic opera "Les Noces de Jeannette," Paris Opéra Comique, 1853; "Les Saisons," "Fior d'Aliza," "La Reine Topaze," 1856; "Paul et Virginie," Covent Garden, London, June 1, 1878; and in all 18 operas and many popular songs. Prize pupil of the Paris Conservatoire in piano, harmony, and fugue at 12, he studied composition with Halévy, and in 1844 won the prix de Rome with his cantata "Le Rénégat." Returning to Paris, his "Messe Solonelle" was performed at the Church of St. Louis, and he subsequently became chorusmaster at the Académie and taught composition in the Conservatoire; Chevalier of the Legion of Honor. B. Mar. 7, 1822, Lorient; d. July 5, 1884, Paris.

Massenet (Jules) composed the operas "Le CID," "MANON," "THAIS," other successful dramatic works, oratorios, and orchestral compositions; taught composition in the Paris Conservatoire; was elected to the Académie at 36, and the first to attain the honour at that age; Officer of the Legion of Honor. At 17 he won the first piano prize at the

Paris Conservatoire, the second prize for fugue three years later, and in 1863 the first prize for fugue and the prix de Rome with his cantata "David Rizzio." His first operatic work, "La Grand' tante," was performed on his return to Paris, 1867, at the Opéra Comique. Some orchestral suites were well received, and "Don César de Bazan," Opéra Comique, Nov. 30, 1872, established his popularity. The story of his life since then may be read in the chronological sequence of his works; incidental music to "Les Erinnyes," 1873; the oratorio "Eve," 1875; overture to "Phèdre," suites for orchestra, songs, and duets, "Berangère et Anatole," 1876; the four-act opera "Le ROI DE LAHORE," 1877; the cantata with orchestral accompaniment "Narcisse," the oratorio "La Vierge," 1880; the religious opera "Herodiade," Brussels, 1881; "Manon," Jan. 19, 1884, Opéra Comique; "Le Cid," Nov. 30, 1885, Paris Opéra; the suites for orchestra Scènes Napolitaines, Scènes Alsaciennes, Scènes de Féerie; incidental music to "Theodora" and "Le Crocodile"; the lyric drama "Esclarmonde," May 15, 1889, Opéra Comique; the oratorio "La Terre Promise," 1900; "Le Mage," Paris Opéra, Mar. 16, 1891; "Werther," three-act opera, Vienna, Feb. 16, 1892; "Thais," Paris Opéra, 1894; "Le Portrait de Manon," Opéra Comique, 1894; "La NAVARRAISE," Covent Garden, London, June 20, 1894; "Sapho," Opéra Comique, Nov. 27, 1897; "Cendrillon," Opéra Comique, 1899; "Grisé Fidis," Opéra Comique, Nov. 20, 1901; "Le Jongleur de Notre-Dame," Monte Carlo, Feb. 18, 1902; "Cherubin," Opéra Comique, Feb. 14, 1905; "Ariane." B. May 12, 1842, Montaud, near St. Etienne; add. Paris.

Massima. *It.* Semibreve.

Massol (Jean Etienne Auguste) sang ten. in opera, debut 1825, Paris Opéra; became director of the Royal theatres, Brussels. B. Lodeve, Herault, 1802; d. Oct. 30, 1887, Paris.

Masson (Elizabeth) composed songs; edited song collections; founded Royal Society of Female Musicians, London, 1839, of which she became honorary treasurer. B. 1806; d. Jan. 9, 1865.

Masternote. LEADING NOTE.

Masure or **Masurek.** *Ger.* Mazourka.

Matassins or **Matachins.** Obsolete French dance in 4–4 time in which mock combats were introduced by men in armour.

Matelotte. *Fr.* Sailors' dance or hornpipe.

Materna (Amalie) created the rôles of Brünnhilde and Kundry at Bayreuth, debut in 1869 in grand opera at Vienna as Selika, prior to which she had been a successful singer in operettas. Daughter of a schoolmaster at St. Georgen, Styria, her voice developed unusual power at an early age, and she was recognized as a leading interpreter of Wagnerian rôles during successful tours of the leading music centres of Europe and America. B. July 10, 1845; m. the actor Karl Friedrich; retired, 1897.

Mather (Samuel) composed songs and hymns; edited psalm and hymn tunes; played organ; founded Yorkshire Amateur Concerts, 1806, Yorkshire Choral Concerts, 1814. B. 1783, Sheffield; d. May 26, 1824, Edinburgh.

Mathews (William Smyth Babcock) edited the "Musical Independent," "Music"; wrote text-books on music; criticism for Chicago "Times," "Morning News," and "Tribune"; taught music, Macon, Ga., 1860–63; played organ, Chicago, 1868–72. B. May 8, 1837, New London, N. H.; add. Chicago.

Mathieu (Emile) composed the operas "Richilde," 1888; "L'Enfance de Rolande," 1889, Théâtre de la Monnaie, Brussels; the comic operas "Georges Dandin," "L'Echange," "Le Bernoise"; Te Deum for soli, chorus, and orchestra; six ballads for voice and piano to words by Goethe, the descriptive poems "Le Hoyoux," "Freyir," and "Le Sorbier," for soli, chorus, and orchestra; became director of the Louvain Académie de Musique, 1881, of the Ghent Royal Conservatory, 1891; pupil of the Brussels Conservatory, where he won the sec-

ond Prix de Rome, 1869, with his cantata "La mort du Tasse." B. Oct. 16, 1844, Lille; add. Ghent.

Mathilde di Shabran. Gioacchino A. Rossini's three-act opera buffa was first performed during the carnival of 1821 at the Apollo Theatre, Rome.

Matilda of Hungary. W. Vincent Wallace's three-act opera, to book by Bunn, was first performed Feb. 22, 1847, at Drury Lane, London.

Mattinata. *It.* Morning serenade.

Matinee. *Fr.* Morning entertainment. The term is now usually applied to afternoon performances of music or the drama.

Matins. The first division of the HORÆ CANONICÆ as set forth in the Roman Catholic service books.

Matrimonio Segreto. Domenico Cimarosa's two-act opera buffa, to book by Bertatti, adapted from Colman's "Clandestine Marriage," was first performed, 1792, at Vienna, and later with equally great success in Paris and London.

Mattei (Abbate Stanislão) taught counterpoint to Rossini, Donizetti, and other composers while teacher at the Bologna Liceo and chapelmaster at San Petronio; was the pupil and successor of Padre Martini, beginning his career as a teacher on the suppression of the monasteries, 1798; composed a Passion, an Intermezzo, eight masses, and other church music. B. Feb. 10, 1750, Bologna; d. May 12, 1825, Bologna.

Mattei (Filippo) composed the opera "Arsace, overo Amore e Maestà"; played 'cello in London theatres, and was accredited on Handel's score of "Muzio Scevola" with having composed the first act.

Mattei (Tito) composed "Maria di Gand" and other operas, ballets, songs; toured Europe as concert pianist and conductor; pianist to the King of Italy; taught Accademia di Santa Cecilia, Rome, where he had been a pupil. B. May 24, 1841, Campobasso, near Naples; add. Rome.

Matteis (Nicola) composed for violin, wrote a guitar method; settled in London, 1672, where he made himself famous as a violinist, enjoying great popularity until his death, after 1699. **Nicholas** played violin in the Vienna Court Orchestra, 1700–37, when he settled in Shrewsbury, Eng., as teacher of the violin and French, numbering Burney among his pupils; son and pupil of NICOLA. D. about 1749, Shrewsbury.

Mattheson (Johann) was the forerunner of Johann Sebastian Bach in the development of the church cantata; became canon and cantor of the Hamburg Cathedral; wrote on theory; collected musical biographies; in early life singer and conductor of the Hamburg Opera, where he quarrelled with Handel, after having given that composer his first introduction to the musical world; chapelmaster to the Duke of Holstein, 1719–28. Mattheson's published compositions numbered 88, none of which is now important. B. Hamburg, Sept. 28, 1681; d. April 17, 1764, Hamburg.

Mattioli (Lino) composed songs; played 'cello; taught 'cello and vocal, Cincinnati College of Music; pupil Milan Conservatory. B. Parma, 1853; add. Cincinnati.

Maucotel (Adolphe) made violins of excellent quality, modelled upon those of Stradivarius; learned the craft with Vuillaume, Paris, where he opened his own shop, 1844. B. 1820, Mirecourt; committed suicide, 1858, Paris. **Charles** made violins in London and Paris. B. 1807, Mirecourt; brother of ADOLPHE; d. 1860.

Mauduit (Jacques) composed a five-part requiem for the poet Ronsard, chansons, motets; played lute; won first prize, 1581, in the annual competition at Evreux with his songs; called "Père de la Musique." B. Sept. 16, 1557, Paris; d. Aug. 21, 1627.

Maugars (André) played viol at the court of James I of Eng., 1620–24; later to Cardinal Richelieu, whom he likewise served as secretary and interpreter.

Maurel (Victor) created "Iago" in Verdi's "Otello," Milan, 1887, "Falstaff" and Matthias in Erlanger's "Juif Polonais," Paris Opéra Comique,

1900, debut in 1868, Paris Opéra, after having been prize pupil of the Paris Conservatoire; thereafter singing leading bar. rôles in the principal cities of Europe and America. In 1883 Maurel became associated with Corti in a brief and disastrous managerial venture in opera at what is now the Théâtre Sarah-Bernhardt, Paris. His exceptional dramatic talent led him to abandon opera for the spoken play in 1900, but a few years later he returned to the operatic stage. His "Dix ans de carrière," 1897, has been translated into German. B. June 17, 1848, Marseilles; add. Paris.

Maurer (Ludwig Wilhelm) composed a symphonie concertante for four violins and orchestra, "Alonzo" and other unpublished operas, violin concertos and quartets; played violin; conducted; pupil of Haak. B. Feb. 8, 1789, Potsdam; d. Oct. 25, 1878, St. Petersburg.

Maxwell (Rev. Francis Kelly, D.D.) wrote "An Essay upon Tune," dealing with temperament, Edinburgh, 1781; chaplain to the Edinburgh Asylum. D. 1782, Edinburgh.

May (Edward Collett) taught singing in English institutions and at Queen's College, London, from 1880. B. Greenwich, Oct. 29, 1806; d. Jan. 2, 1887, London. **Florence** played and taught piano; pupil of Brahms, whose biography she wrote, 2 vols., 1905. Daughter of EDWARD COLLETT; add. London.

Mayer (Charles) composed piano concerto in D, Op. 70, concerto symphonique, Op. 89, Polka Bohèmienne in A, and a Mazourka in F sharp major long accredited to Chopin; in all 900 works; played piano and taught; pupil of Field in St. Petersburg. B. Mar. 21, 1799, Königsberg; d. July 2, 1862, Dresden.

Maynard (John) composed songs, dance music for lute and viols published in 1611 as "The XII Wonders of the World"; lutenist at the School of St. Julian, Hertfordshire, Eng.

May Queen. W. Sterndale Bennett's pastoral to words by Chorley was first performed Sept. 8, 1858, at the Leeds Festival.

Mayr (Johann Simon) composed the operas "Lodoiska," 1800; "Ginevra di Scozia," 1801; "Medea," 1813; "Rosa bianca e Rosa rossa," 1814, and in all 77 dramatic works, many of which retained their popularity until eclipsed by those of Rossini; masses, and other church music; censor of Milan Conservatory, 1807, teacher of Donizetti and others at the Bergamo Musical Institute. B. Mendorf, Bavaria, June 14, 1763; d. Dec. 2, 1845, Bergamo.

Mayseder (Joseph) played violin in the Schuppanzigh quartette and as chamber violinist to the Emperor at Vienna; composed chamber music; taught successfully. B. Oct. 26, 1789, Vienna; d. Nov. 21, 1863, Vienna.

Mazas (Jacques-Fereol) wrote instruction books for the violin and viola; composed duets still useful for students, two violin concertos, quartets and trios, the opera "Le Kiosque"; toured Europe as violin virtuoso; taught in Cambrai; prize pupil of Baillot at Paris Conservatoire. B. Beziers, Sept. 23, 1782; d. 1849, Beziers.

Mazeppa. P. I. Tchaikowsky's three-act opera, to book by Bourenin, based on Poushkin's "Poltava" was first performed in Moscow, 1883. Liszt's symphonic poem for orchestra, expanded from a piano étude, was composed in its present form, 1858.

Mazourka. Lively Polish dance in 3-8 or 3-4 time, the second beat of the bar being accented. Originally accompanied by singing, the Mazourka, which is danced by four or eight couples, has been immortalized by Chopin, 52 of his piano compositions bearing this title.

Mazzinghi (Joseph) composed the operas "Il Tesoro," "La Belle Arsène," incidental music, songs, 70 piano sonatas; played organ; taught music to Queen Caroline; pupil of John Christian Bach. B. London, Dec. 25, 1765, of a Corsican family from which he ultimately inherited the title of Count; d. Jan. 15, 1844, Bath.

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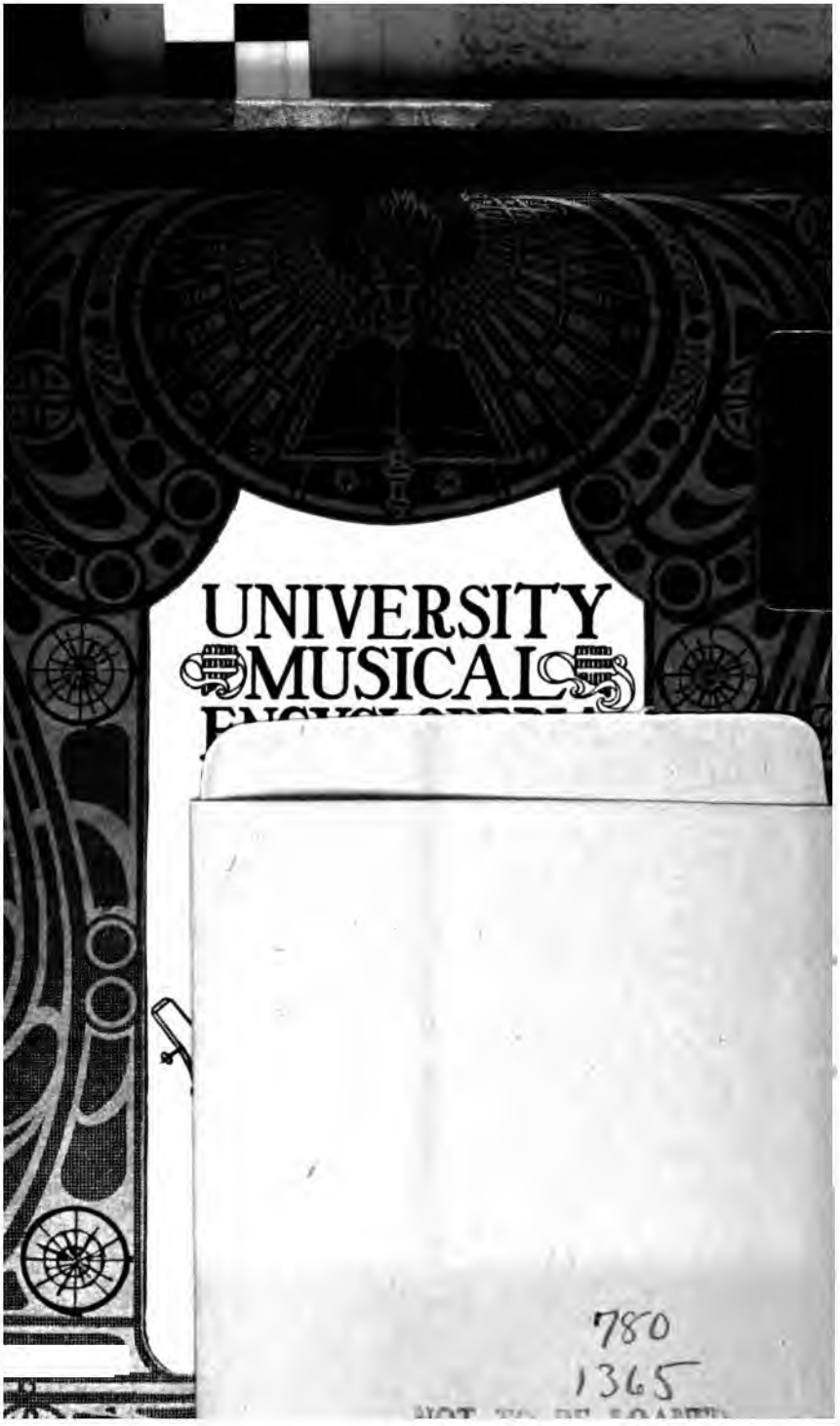

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